

# LOS ANGELES GRAPHIC

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## TWENTY-FOURTH YEAR OF PUBLICATION

CHARLES LAPWORTH : : : EDITOR

### CANDIDATES AND CRISES

AS November 7 approaches there are signs that the extraordinary apathy so far characteristic of the presidential campaign is being displaced by interest and keenness, mainly due to the excellent reports coming in from all over the states on the probabilities of Mr. Hughes' success. Faced by, not one crisis, but a series of crises, in international and industrial affairs, it looked as if the country had lost its nerve, and through lack of clear thinking shrank from making a decision about anything. Of course, there was some excuse for this in the example of vacillation set by its president. And while there was any chance of Mr. Wilson being left in charge of the nation's affairs, there was a disposition to close the eyes, open the mouth, and trust that what might be sent would be better than the worst. Now, the enthusiasm aroused over the republican chances has disposed folk to look things squarely in the face.

Most of the old party differences are in abeyance, there is very little time being given to insistence on party principles; and thus practically the whole electorate has opened its mind to argument and reason. Votes will be cast having regard only to the one and vital issue of Americanism: Will Mr. Hughes or Mr. Wilson be the better exponent and defender of the national spirit and ideal? Can there be any doubt about it, after Mr. Wilson's degradation of United States prestige in international councils? Can there be any doubt about it, after Mr. Wilson's truckling to sectionalism and class legislation?

Such is the tenseness of the international situation at this very moment that the result of the president's ineptitude of the last two years may be to embroil us in the world war. And what the consequences would then be of his starvation of the army and navy, of his "too proud to fight" written across the national escutcheon, are not pleasant to contemplate. It cannot be that the American people, after comparing the two candidates, after contrasting the calibre of the present cabinet with the long line of great men and capable minds ready to serve at the side of Mr. Hughes, will again entrust Mr. Wilson with their national welfare and, perhaps, with their lives.

### U. S. SENATOR HIRAM JOHNSON

"REPORTS from all portions of the state have convinced those in charge of the campaign that George S. Patton will be elected United States Senator in California." This is a statement issued by the democratic committee. Yet they surely know better. If they do believe it themselves, then their discernment is sadly at fault. If they do not believe it, then a fatuous bluff of this kind is no compliment to their supporters' credulity. Or, which is just possible, they do not rate the democratic intelligence very high.

They proceed to give reasons for their statement, and one is that "Hiram Johnson has lost many votes of the laboring people because of his strong endorsement of Hughes." This is hardly worth discussing, is it? If there is one side of the electorate more than another where the Governor is in favor it is on the laboring side.

Another reason advanced is rather amusing. It is "that a republican as senator from California in the next Congress would be hopelessly lost." It is to laugh. We cannot imagine Hiram Johnson being "lost" anywhere, and after refreshing our impression of him at his Los Angeles meeting on Friday we are convinced that in whatever august assembly he finds

himself he will never hide his light under a bushel. The Republican candidate is already a national figure, and California is not likely to suffer from a lack of publicity when he arrives at Washington. Of Mr. Patton, we will say that he has fought a splendid fight; he is bigger and better than his party.

In the primaries we supported Mr. Willis Booth, for reasons we did not hesitate to give, but when the Republican nomination was won by Mr. Johnson, we, with Mr. Booth and others endorsed his candidature. This, notwithstanding the fact that at Venice in the primary campaign he held up The Graphic to public notice and said hard things about us, things he would not have said if in the rush of the campaign he had not been a little careless about ascertaining facts. We confess to being a little old-fashioned. We are one of those who do not think that the United States Senate has been improved by direct election, but we are sincere in saying that we believe that neither its dignity nor its usefulness will suffer by the inclusion of Governor Hiram Johnson.

### UNCLE SAM AS WORLD'S BANKER

TAKING advantage of the "easy money market on this side of the Atlantic, the British government, through its fiscal agents in this country, J. P. Morgan & Co., is placing a new secured loan of \$300,000,000, one-half the amount of three-year notes and the other of five-year notes, all dated November 1 and bearing 5 per cent interest, although they are being offered to the investor to net 5 3/4 per cent interest. High grade collateral, consisting principally of American railroad and industrial stocks and bonds that have been mobilized by the British treasury, will secure the loan.

Meanwhile, subscription books have been opened in New York for the new French commercial credit of \$100,000,000, which is to yield to American bankers in excess of 6 1/2 per cent; a Russian loan is to be projected after the new British notes are out of the way and a banking syndicate is at present arranging a large loan to the republic of Argentina, the main purpose of which is to refund existing obligations, several of which will mature in the near future. The total will be in the neighborhood of \$75,000,000. Brazil, also, is being accommodated for \$5,000,000 or so, making a total of new loans in sight to the amount of nearly half a billion dollars, with Russia yet to be heard from.

Considering that a previous loan of \$250,000,000 in United Kingdom notes was made by this country, which obligation matures in 1918, and a further loan of \$500,000,000 of Anglo-French bonds that will come due

### MILESTONES

You ask what road I propose to travel (says Mr. Hughes). These are the milestones which mark it—

An executive responsible to the whole nation;

A cabinet chosen from the ablest Americans;

A foreign policy that stands courteously, but firmly, for American rights;

A flag that protects the American in his lawful rights wherever his legitimate business may take him;

A preparation for trade competition which shall protect all groups of American workmen;

A government oversight of business which will fearlessly eliminate abuses, but will act on the assumption that the average business man is honest;

A domestic policy which looks to industrial peace, and to sound and permanent prosperity based upon the development of American trade and the building up of American industries.

in the fall of 1920, the importance of the United States as a money market is readily apparent. A billion and a quarter, counting the new loans, practically arranged for, and all within twenty-four months, is a remarkable revulsion of financial form.

The secret of our ability to act as banker in this wholesale fashion is found in the tremendous export trade, mainly, of course, in munitions of war. The total exports from New York for September were valued at \$264,000,000, with imports of \$80,500,000. England was our biggest customer; her bill for war munitions, foodstuffs and general merchandise was almost \$75,000,000 for the month, or nearly \$25,000,000 in excess of the same period in 1915. Scotland and Ireland took about \$2,000,000 additional, France more than \$60,000,000, Russia \$42,000,000, Italy almost \$17,000,000 and South America close to \$16,000,000. Asia was our customer for \$7,300,000; Oceania for \$6,000,000, and Africa, \$3,000,000.

With an excess of exports over imports for September of nearly \$184,000,000, or a total of \$2,200,000,000 for the year on that basis, it may be readily seen where Uncle Sam gets the funds that enable him to act as world's banker. Little wonder that the Manchester Guardian of recent date, in reviewing these conditions, is found saying that the close of the war will see the United States exceptionally strongly situated in the world of international finance. Its debts to Europe will have been largely canceled and the Old World will be in its debt, while it will have established powerful financial outposts in important neutral markets. Also, it is admitted, that in the earlier years of peace America will, in addition, have the advantage over most of the present belligerents of a currency free from inflation and consequent depression.

### LEGALLY, AT WAR WITH MEXICO

TECHNICALLY, the United States is at war with Mexico. This is the opinion of no less an authority than Judge Advocate-General Enoch H. Crowder, of the United States war department, who holds that the invasion of Mexico is a condition and not a theory. This decision will not be entirely palatable to the administration, since it controverts the chief slogan of the Democratic campaign committee, "He kept us out of war!" and yet a refusal to admit the legal fact, as construed by General Crowder, was giving rise to so many palpable absurdities that it was found necessary to establish the real status to avoid embarrassing situations.

According to the judge advocate general, speaking broadly, there are only three ways of killing in the eyes of the law. One is by due legal process, one by being in a state of war with a foreign government and the third is by murder. It was because of the variety of questions coming to General Crowder's official notice that virtually demanded a solving of the status of the United States in Mexico. One was, before what tribunal should a member of the Pershing expedition be tried for murder? The United States supreme court having held that a state of actual war may exist without any formal declaration of it by either party, the judge

THE MILLSTONE



ALFORD in Baltimore Star



advocate general applied this decision to the Mexico invasion and ruled that a court-martial was necessary in the case cited. His conclusions are thus expressed:

"I am, therefore, of the opinion that, while war is not recognized as existing between the United States and Mexico, the actual conditions under which the held operations in Mexico are being conducted are those of actual war: That within the field of operations of the expeditionary force in Mexico it is 'time of war' within the meaning of the fifty-eighth article of war, since it could not have been intended that under such conditions United States soldiers would be turned over to the authorities of Mexico for trial."

While the truth not always is pleasant, in this instance it appears to be impossible to avoid in view of the actual facts. The unfortunate feature of the publicity is that it will strengthen Carranza's demand that the "state of war" be eliminated by withdrawal of the American troops.

#### POLITICAL POISON GAS

INDICATIONS are that Thomas Lee Woolwine will be re-elected district attorney by a thumping majority. And undoubtedly the best choice will have been made. But we hope that every possible vote will be recorded for him; not only as an endorsement of a public official who has "made good," but as an emphatic protest against the debased kind of tactics employed by his opponents; tactics, indeed, which have manifested an unpleasant revival in the affairs of Los Angeles in the last twelve months.

Mr. Woolwine has had enough experience to know that when his enemy has recourse to political poison gas it is a confession of fear and defeat. By poison gas we mean the kind of journalism—save the mark!—that would re-write the crime calendar of the United States for a decade, with all its sordid details, and occasionally contrive to mention that Thomas Lee Woolwine is district attorney, and responsible for seeing that the law is enforced. The reader, of course, is repelled. As a citizen he becomes concerned for the purity of public life. And if he is not carefully discriminating, he emerges from the poison gas with a feeling somehow that Thomas Lee Woolwine is not a nice man. Fortunately, in most cases, foreknowledge of Mr. Woolwine's excellent record has thwarted this insidious kind of attack, and in others a careful study of that record has proved an effective antidote.

The Graphic would also repeat its frequent protest against the low standard of discussion pertaining to local affairs. The business men of Los Angeles ought to protest. Is it any wonder that, for the most part, the best citizens remain aloof from local government? And what can the effect be upon the visitor, whose good opinion we are so anxious to obtain? Surely these Eatanswill politicians are the worst type of "knockers." At any rate the newspapers might give us a little respite from their family personalities if for no other reason than that they are—provincial.

#### MISCHIEVOUS AMENDMENT NO. 5

ONE of the penalties of so-called popular government is the frequent useless disturbance of the normal life of a community by political irresponsibles. Any crank with a panacea, who can make noise enough, may call folk from their everyday occupation of making a living, may unsettle business and enervate commercial enterprise, by compelling a vote on his precious proposition.

Take this amendment No. 5 on the ballot to be voted upon November 7. It is an absurdity; but none the less mischievous. It may delude dreamers and uplifters, always liable to go off at half cock, into thinking it is a real reform, and thus may gain a measure of support; but it is hardly likely that California will commit harikari in this way. It would mean chaos.

It is a land tax certainly, but calling it names like Single Tax will not necessarily defeat it. Setting up Henry George again in order bravely to wither and annihilate him once more, does not get us anywhere. The community must get up and smite No. 5 at the ballot box.

Otherwise, some of the little inconveniences that are likely to ensue are the weakening of county, municipal and public utility bonds, probable runs on savings banks, and the calling in of those helpful bank loans that have done so much to help the farmer and home-builder. All because land values will go down with a slump. What is the use of any tax that immediately depreciates the thing it taxes? That is the mischief of No. 5.

#### EPISODE OF O. HENRY'S CAREER

THAT the late William Sidney Porter, better known by his pen-name of O. Henry, and, perhaps, the greatest short story writer of his generation, had served a term in the Ohio state penitentiary, is announced by the New York Times as "a fact just brought to light, six years after his death." Of course, this is a misstatement. The sad fact has been known

to many newspaper men if not to the general public ever since O. Henry swam into the popular eye. In Texas, where as teller of an Austin bank, Mr. Porter's happy-go-lucky banking methods were responsible for his business downfall, that he had to pay a heavy penalty is no secret, and on the Pacific coast the story has been quietly current for a decade.

In the belief that the facts of the case are not creditable to the dead author, and with a view to purging his memory of the stain now resting upon it, Professor C. A. Smith, of the University of Virginia, has decided to publish the complete story of O. Henry's trial and punishment, traversing carefully the Texas banking episode in William Sidney Porter's career. As an index of the bank's management it may be mentioned that Porter's predecessor was driven to retirement, and his successor attempted suicide. This will shed light on the environment amid which the future great story writer strove to be a successful business man; that he failed lamentably is not surprising to those at all familiar with his unmethodical ways and volatile temperament.

Misappropriating moneys was the charge against the teller. What became of the missing funds was probably as much of a mystery to the unconventional Sidney Porter, teller, as to O. Henry, short story artist. His error was in not facing the music squarely when the alleged embezzlement was discovered and a warrant was issued for his arrest. Porter had left the bank and was at Houston when the summons came. He at once protested his innocence and started for Austin, to stand trial. On the way thither, he seems to have changed his intention and, instead, went to New Orleans, sailing thence to the Honduran coast.

This, in the eyes of the law and his former associates, was a confession of guilt. At any rate, at his trial, two years later, after his return to the states, following numerous adventures, the jury found him guilty as charged and he was sentenced to five years in prison. Good behavior reduced the term to three years and a half, and in that time the short story writer "found" himself, together with much material which he afterward drew upon to such good effect. It is hard to believe that O. Henry was ever intentionally a criminal, and in revealing all the facts in the Austin bank episode, Professor Smith, no doubt, has meant to do the short story writer's memory a great service, but was it necessary to recall this painful period of the author's career? We doubt it.

#### POST-GENDERED LITERARY PRIZES

HAVE we any potential playwrights among us? Columbia university, under the terms of the bequest of the late Joseph Pulitzer, offers one thousand dollars for the original, American play, given a New York production, which shall best represent the educational value and power of the stage in raising the standards of good morals, good taste and good manners. A large contract. Another thousand dollars is offered for the American novel published within the twelve-month which shall best present the wholesome atmosphere of American life and the highest standards of American manners and manhood.

Two thousand dollars is the incentive for the best book of the coming year on the history of the United States, and one thousand dollars for the best American biography teaching patriotic and unselfish services to the people, excluding as too obvious the names of George Washington and Abraham Lincoln. There are other prizes offered which should stimulate newspaper men, but they will not prove so attractive to the literary workers at large. It will be a big contract for the judges to say which is the best editorial article appearing within the year, also to decide on the best example of reportorial work in a like period.

We are wondering what sort of history could be written and published in a year. Histories, even of America, are not to be compassed in so limited a time, to say nothing of finding a publisher. But a good play is within the reach of the literary workers; the difficult problem, obviously, is to find a producer. Who of us has not the "best play" tucked away merely awaiting its staking?

Coming right down to cases, as the sporting editor would say, the one "best bet" is on the American novel reflecting high standards and breathing a wholesome atmosphere. Probably fifty thousand American authors at this writing are putting the finishing touches to novels that exactly meet the Columbia university conditions. Fortunately, the jurors do not have to read the manuscripts; their duty is to pass on the novel after it has been published, a wise provision. The prize story, like the prize play, is a flash in the pan.

There was the \$10,000 prize opera performed at Los Angeles a year ago. It will never be heard of again an dart will be little the loser, for it was a poor thing. There was the New York Little Theater's prize play, which was given one performance and disappeared—a

failure. Save us from all such. The prize that is really worth while is to the tried and proved play, novel or biography. Let us hope our publishers will be less hesitant the coming year.

#### "GRINGO" AND "GREASER" COMPARED

IN THE current issue of the Mexican Review appears an informing article defining the true meaning of the term "Gringo" and its common usage as applied to foreigners, as compared with the use of the word "Greaser" in speaking of Mexicans.

Discarding many of the so-called explanations of the origin of "Gringo" as too fanciful to be accepted, the one that appears to have the most reasonable and logical foundation is this: When English-speaking foreigners began going to Mexican ports, they found the people with whom they came in contact unable to understand their language, just as they were unable to understand the vernacular of the Mexicans. When addressed by one of the natives in a language they did not understand, they quite naturally used the familiar expression, "It is all Greek to me." Greek in Spanish is "griego," and what more natural than that the Mexicans hearing that word used so much, came to speak of the foreigners using it as "Grieggos," which easily became corrupted into "Gringos."

As used to day, it is generally a term of opprobrium, but this is not always the case. A stranger in a Mexican town where he was the only alien, although well-liked, was known as "El Gringo," the foreigner. Again, Mexican women with American or English husbands are known to refer to them affectionately as "Mi Gringito," literally, "My little Gringo," but carrying with it the implied word "dear."

Should the husband of a Mexican woman, however, undertake to use the word "Greaser" in like fashion, it would be exceedingly unwise for him if he wanted to keep peace in the family. "Greaser" as applied to Mexicans is essentially an insult and no man with any sense of courtesy will be guilty of employing the term. The Mexican Review confesses it has noted with a sense of mortification that not a few writers who certainly ought to know better make frequent use of this insulting word when speaking of men who are in every way their equals, perhaps, their superiors in all that make for the ordinary courtesies and considerations due from one man to another.

#### California

Where are your strong men, O State of mine?

Where are their arms and their brains?

Long, I have watched and searched for a sign  
Through your waterways, mountains and plains.

I see on the peaks of great mountains  
A white mystery of silence and snow:  
Who will conserve it in fountains,  
To make valleys fruitful below?

And trees that had birth before Nazereth,  
Who lift high their heads close to God:  
Are there none to protect them from death  
At the hand of an ax swinging clod?

The desert comes over our border,  
Smooth rolling with blue hills that doze,  
Indifferent to sloth and disorder,  
When it might blossom forth like the rose.

And what of the Gate that is golden,  
And the Harbor with space for a fleet,  
And the Bay where still-wing'd birds fold in  
To quiet their motor's quick beat?

Harbors whose wide arms are a station,  
Safe shelter for ships of the sea:  
Ships come flying flags of all nations,  
But not one belonging to me!

Give me dreamers, builders and craftsmen,  
Who will harness the sun and the rains:  
Give me tillers of earth and draftsmen,  
Strong men with arms and with brains.

—PAULINE B. BARRINGTON

If it is decided that the full estate of the late Hetty Green, valued at \$100,000,000 is liable to a transfer tax in New York, the state will collect \$4,000,000. If it is held taxable solely under the laws of Vermont, that state will receive only about \$1,250. But who would want to live and die in Vermont, even at this difference in price?

Nothing like leather! An American concern has just sold the Russian government 750,000 sides of sole leather at a price in excess of \$7,500,000. Now watch the retail dealers mark up the price of shoes in this country. They will be compelled to do so in self-defense, since the stocks in the country are at a low ebb.





## Richard Ordynski in Action

By Pearl Rall



In order to get the best kodak picture, one that catches as much of the personality of the individual as is possible in a reproduction, I always think that the subject should be unconscious of the camera. So likewise in picturing an interesting person the best interviews are oftentimes those unconsciously uttered in ordinary conversation. There is an "atmosphere" often necessary to one in endeavoring to see for others that special bit of individuality which sets the person apart as different from others or that which means success for him. Which accounts for several hours I passed in a remote corner of the darkened pit of the Little Theater one day this week, by very special favor of the management, and watched Richard Ordynski conduct a rehearsal.

Most of us here in the west first became interested in his work, probably, by reason of his connection with the staging of "Caliban of the Yellow Sands," in New York this spring; although his previous work in "Sumurun" and Granville Barker's "He Married a Dumb Wife" was of such character as to attract the profession generally. And now to think Miss Barnsdall has brought this man of such marked talent to us here in California! The type of work he represented made me curious to see him in action when the earnestness of the occasion swept him out of himself as it were. You will be interested as I was for he is such a young man, quite boyish and winning in his frank human response to any genuine understanding of his art, yet withal so modest and free from self-consciousness. As his company gathered about him on the little stage I noted their complete confidence in his direction and honest admiration shining out of their eyes. It was like unto no rehearsal I have ever attended in that everything was done so quietly. And yet I knew by certain seemingly trivial incidents that not a detail had escaped his attention. A tiny aperture above the window where the screens had not been properly mortised was noted and remedied. The curtains at the window were brushed aside to test their manner of parting in one act for an effective bit of work by the leading woman, and certain alterations in their mode of hanging tried until they responded smoothly and intelligently. All this while waiting for the members of the company to assemble, and as if by way of passing the time. And when the words "all to work" were given I thought it just as well for me to go home. I could scarcely hear the words; but I discovered what interested me infinitely more, an attention to pantomime that indicated a polish few performances receive in these parts. Over and over again exits and entrances and expressive gestures, that were to "register" the thought even before the spoken word, were rehearsed. His patience was wonderful. For even though his players exhibited the utmost eagerness to follow his keen mind and feeling in the various interpretations they halted a little short of the ideal held up, even with the vivid, almost pictorial reasons in explanation. "Live in the part. Do naturally what that person would do in the same circumstances," was his instruction.

He has a most delightful accent and foreign phraseology that lend a certain piquancy to his conversation. I enjoyed hearing him talk and regretted I was not nearer where I might catch more of it. I noted too he strove for lines "letter perfect," not satisfied with others "just as good."

After a thorough understanding of the "business" and details of the last scene, in which the entire company appears, he gave his final instructions to certain ones and they departed until the evening performance, quietly, almost solemnly. And then he gathered the principals about him at the little table and particular portions of scenes were discussed and arranged; in one or two instances the lines and business as for the evening were given. But it was more like a friendly gathering in confidential converse over the latest book or bit of news from Broadway. The husband "confided" his part in a certain scene across the table in rather aggravatingly low tones—to me, with strained ears and all alert.

It was all disjointed to me and decidedly novel. I wondered how the pieces would fit in the finished picture. Yet it was a method I felt must make for more perfect work. And so it was. For at the evening performance I saw the incoherent, apparently, piece-work become a beautiful entirety; although I confess I do not enjoy gloomy drama nor outre things which moderns affect. There we sat in the dark—preferable to my mind to the ugly, creepy blue and black walls of the redressed theater—and looked at fascinatingly Bakstlike pictures through which gleamed the analytical interest all human beings feel with regard to the suffer-

ings and problems of their fellow. I imagine Ordynski is decidedly human outside the playhouse. Within the theater I am sure he is all artist. While he analyzes and feels his productions he is yet outside of them looking on. The influence of Reinhardt and the fascination of the weird and unusual sways him. He is unusually observant and keenly intuitive.

The story of his rise reads like a fairy tale, so rapid and spectacular has it been. He was born near Cracow in Poland and his first connection with theatrical affairs was as a dramatic critic and writer of articles on theatrical subjects for the papers in his native town. Then came the desire to travel and he went to Germany, where he came under the influence of Max Reinhardt. Of him he says, "His productions in imagination and coloring seemed wonderful to me and I wrote enthusiastically to my papers of it." There you have it. It drew these two together immediately, they could be of mutual benefit and inspiration to each other. The young man admired and absorbed from the older and gave of his youth and enthusiasm to the older and of his writing ability and later became his helper, remaining with him for six years. He assisted in the production of that stupendous mime-drama, "The Miracle," and graduated into a full-fledged director in the staging of the "Comedy of Errors." Of this he gives an interesting account. "At the third or fourth rehearsal we both sat at a little table upon the stage.



Richard Ordynski, Directorial Genius

The members of the stock company—really the best players in the empire—were assembled. The rehearsal started. Gradually I felt things devolve upon me. For two hours I directed the stage single-handed. Then Max Reinhardt appeared from the wings. He came to me smiling and said, 'O, you've passed your examination. You can never tell about one's artistic abilities or imagination, whether he have the right spirit to make a success until you've actually tried him. To prove a man you simply let him jump into the water.' Hence it was when "Sumurun" was staged we find Max Reinhardt and Richard Ordynski, his graduate student, collaborating. And we also have light upon his methods as a director as we see it demonstrated at the Little Theater here.

"Sumurun," with its whirl of drama and color and music appealed very strongly to him and later we find him taking a shortened version of it to London where it was produced at the Coliseum for Winthrop Ames, followed by the complete drama staged at the Savoy. And in 1912 he came to this country bringing the same play, the same being given in New York with many of the original cast including Leopoldine Konstantin as the Slave of Fatal Enchantment. He was the original "Hunchback" in the Gertrude Hoffman production and of her he speaks in highly appreciative manner. "I admire Miss Hoffman very much. I feared when I took up the engagement I should meet with a difference of method and be asked to depart from my ideals. But I found her open-minded, appreciative, earnest and untiring in her efforts to reach artistic excellence." It was his work in this engagement that attracted the attention which resulted in his connection with the

great Shakespearcan masque, "Caliban of the Yellow Sands," when he was associated with Urban.

Perhaps one of his happiest memories will be his first artistic service to this country when he worked with the Harvard Dramatic Club in 1915 and made talks to the students. And it was the outbreak of the war, which found him in charge of the Modern Theater in Warsaw, that closed that field with the performance of July 29 and brought him to us here in America.

"While I am different in ideals and thoughts in many ways, I believe, as a producer Max Reinhardt is the greatest man in the world. I admire David Bel greatly for his artistic staging and attention to detail; Winthrop Ames, for his sincerity and idealism; Granville Barker for his production of good authors in a worthy manner. And it is my great ambition in the present venture to promote the International Drama. By which I mean the drama of general human appeal; the drama based upon any country's happenings, but dealing with subjects common to all feeling and thinking creatures. Human nature is the same, at base, the world over; a real artist is the same in whatever country you find him. A good theater should never make limitations, rules to produce only one country's dramas; not even limitations to one's own country's, to its national drama. Real art will make its appeal anywhere."

He became decidedly frightened when I uttered the word "highbrow" drama. "Pray do not give the impression that it is our intention to present so-called 'highbrow' plays. Our repertoire will be varied, but always selected with regard to merit and human appeal as well as purely artistic qualities. Our next play is in a different vein—'Papa,' by Zoe Akins of St. Louis."

His connection with Max Reinhardt, and the Art Theater, the home of realistic drama of Tchekoff, Gorky and Andreyev, and his associations in this country would indicate that he will give us something to make us all think; while we are admiring and studying his thought and directorial method. A man who has used such strong material cannot condescend to be trivial, but has a big message for the world of his art and the laity. His presence here has deep significance in the local dramatic situation.

Henry Ford has recognized the equality of woman workers at his plant, at least. Dating since October 10, the 1,500 women employed at his factory enjoy the \$5 a day schedule given the men. Michigan will be ready to grant equal suffrage soon if the Ford spirit prevails.

\* \* \*

Publicity in business lost a powerful advocate when the manufacturer of Beecham's pills died a few days ago. The astute pill-maker used to advertise "Worth a guinea a box." The cold-blooded British Medical Association, which once analyzed the Beecham nostrum, proved that the cost of the ingredients was about a quarter of a cent a box. It sold for a shilling, or twenty-five cents. Advertising did it.

\* \* \*

Eastport, Maine, reports a Passamaquaddy Indian dead there at the age of 103. Carelessness in his out of door sports is given as the immediate cause of death. There are those who never learn discretion.

\* \* \*

Owing to the paper shortage New York school children may go back to slates, it is announced. Backward, turn backward, O, Time in your flight; give me a slate pencil, so I may write.

### Soldiers Passing

"Along the planetree—dappled pearly street,  
Full flooded with the gay Parisian light,  
I watch the people gather, left and right,  
Far off I hear the clarion shrilling sweet;

Nearer and nearer comes the tramp of feet;  
And, while the soldiers still are out of sight,  
Over the crowd the wave of one delight  
Breaks, and transfigures all the dusty heat.

So have I seen the western Alps turn rose  
When the reflection of the rising sun  
Irradiates all their peaks and woods and snows.

Even so this various nation blends in one  
As down the street the sacred banner goes,  
And every Frenchman feels himself its son!"  
—MARY F. ROBINSON,  
"Golden Book of Sonnets."



## THOSE WHO TRESPASS AGAINST US

WE poke fun at the Arkansaw traveler who 'lowed as how he'd like to see the funeral procession, but regretted that his chair faced the wrong way, yet it is equally difficult to arouse the American public to the point where it will rise to act in matters of paramount importance, unless, perchance, the issues are surrounded with features sensational or spectacular.

No sooner had the last mute form been drawn from the dying embers of the Iroquois theater than every state, city and hamlet in the country began to pass laws and ordinances compelling the use of asbestos curtains and increasing the number of exits. Almost before the survivors of the Titanic had reached New York, laws were being framed to require all vessels to be equipped with sufficient lifeboats to take care of their full sailing lists. Hardly had the news of the sinking of the Lusitania been translated from dots and dashes into words before the American people were up in arms clamoring for the punishment of the offenders.

Yet the entire number of lives lost in those three disasters is 2,000 less than the number killed every year while trespassing on the railways of the United States, and that same public which shows its teeth and acts with deadly precision when five hundred are killed at one time says nothing and does nothing when five thousand are lost one by one. Is it any wonder that we, as a people, stand accused of grasping at the shadow of things, and overlooking the substance?

Contrary to popular notions, these five thousand trespassers are not all tramps or hoboes. Less than half of them are, and even among the so-called tramp class may be found many wage earners and men of families who beat their way to save their fare. But close analysis of the records shows that a large number of those killed while walking on railway tracks are prominent or well respected citizens of the communities, and a pitifully large number are boys and girls of school age, the pride of their parents and of the nation, who use the track as a short cut home, to school or to work, and find it, unhappily, a short cut to eternity.

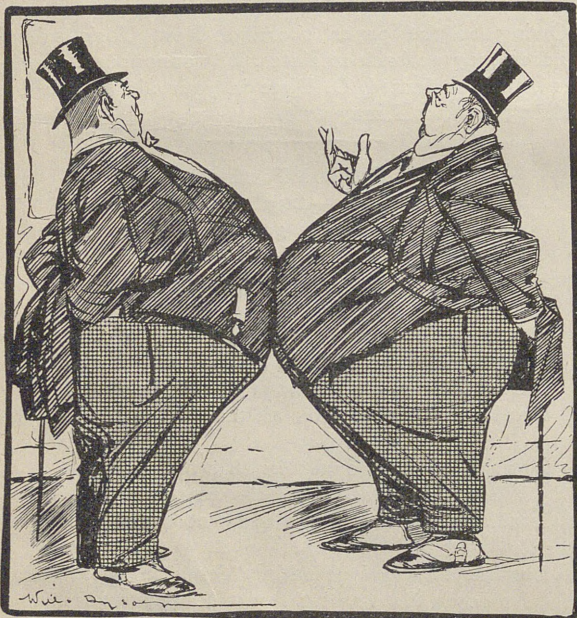
The distance between the two rails of a railway track is only four feet eight and one-half inches, and one writer makes the pertinent statement that, with all the rest of the world to walk or stand upon, five thousand persons every year find it necessary to end their existence in this small portion of the earth's surface.

The solution of the problem is two-fold. Educate the people to the dangers of track-walking, and pass laws compelling them to keep off. Railways are very safe to ride upon. One road entering Los Angeles, the Salt Lake Route, has operated nine years without killing a passenger in a train accident. But railways are very unsafe to walk upon. During those same nine years, the Salt Lake Route killed one hundred and fifteen trespassers, and their comparative record of fatalities to passengers and trespassers is probably a good index of the general result the country over.

A trespasser is one who has no right to be on the railway right-of-way. He should be distinguished from the driver of a vehicle across the railway at grade. The latter is known as a "traveler on the highway," and while he has the right, he usually has no business to be on the track at the time he is injured. The injuries to persons at grade crossings is a subject about which an article will later appear in The Graphic.

To prevent the terrible loss of life to trespassers,

## DIETETIC DARWINISM



Right-thinking Person:—The vegetarian highbrows and dietetic demagogues may rant against us, my boy, but they can't alter the divine law of the Survival of the Fittest.



THE road's white finger points the way  
Today, as it did yesterday.  
But then the Spanish soldiers saw  
And answered the summons,  
And the Indians, in beads and robes  
Of red with fanciful designs,  
Trod the rough way with unaccustomed feet.

Adown that roadway moved the priest and monk  
Whose prayers ere now have ceased,  
Their tongues were stilled as silver tongues  
Of mission bells have melted down,  
One lies as dust within the grave,  
The other 'neath the ruins pressed  
No longer calls the faithful's pattering feet.

The road's white way now flashes past  
The motorist, who does not cast  
A thought to all the landmarks there  
Whose cobweb trace is faint and light.  
With whirr of wheels the road goes by,  
And stretches out inert behind,  
Back to the Past to dream of footsteps stilled.



laws should be passed in every state in the union prohibiting the use of railway tracks as thoroughfares, and then the laws should be rigidly enforced. More lives will be saved by the enforcement of such laws than by providing steel cars, installing block signals, and abolishing grade crossings, which, if required at one time, would bankrupt every railway in America. The anti-track-walking law will cost nothing, and will afford immediate relief, leaving the other remedies to be provided as the needs of the communities and the financial ability of the interested parties may determine. One life is as precious in the sight of the Almighty as another. Why throw all the safeguards around the passenger, and none around the trespasser? The way to protect the passenger is to transport him safely; the trespasser, to keep him from becoming one. The railways have some control over the passenger; they have practically no control over the trespasser, and the strong arm of the law must be invoked to forbid, in the name of society, the virtual suicide of five thousand of its members annually.

The Graphic nurses the hope that the American public, which prizes life so highly, which enjoys constitutional guarantee of life, liberty and the pursuit of happiness, will at once be brought to a stern realization of the urgent need of a campaign of education, and of the enactment of laws to put an end to the deadly peril of railway trespassing.

## GRAPHITES

For the eleventh time in one hundred years, Crete has indulged in a revolution. That is about one in every nine years. The previous insurrection was in 1907. Nothing like being creatures of habit.

Property left by the late James J. Hill is appraised at \$52,000,000, but that does not include real estate and other holdings outside of Minnesota. The total value of the real estate is said to be close to \$100,000,000. If it had been one-tenth as great its builder might have been living today to enjoy it.

Warning to telephone companies: The name and address of a New York doctor was left out of the telephone directory and he values the omission at \$10,000, for which he has begun suit. What a rushing transient business he appears to have lost.

Activity in stocks is reflected in the recent price for a seat on the New York stock exchange, which fetched \$69,000 recently, as compared with \$55,000 at a previous sale. The record in 1914 was \$74,000. In 1909 and 1910 membership sales were recorded at \$94,000. When seats, not upholstered, sell for \$100,000 the public will know that prosperity has hit the country hard.

Holding its first stockholders' meeting since the war the great Hamburg-American line was represented by half its capital of \$45,000,000, but declined to make any statement. That no dividends have been announced since the war is certain, nor is there likely to be any change in the status quo for many months to come.

## MAILED FIST FOR PEACE LEAGUE

VIDENTLY, Lloyd-George's intimation to neutral powers to keep off the peace grass is not unapproved by Lord Grey, the able British secretary for foreign affairs. But while he makes it plain that the allies are not prepared to discuss peace terms, he says they will welcome any efforts by neutral countries for a combination to prevent future wars, which is quite another matter. He punctures Germany's assertion that they must have guarantees against being attacked again by remarking that if the present war had been forced upon Germany that would be a logical statement, adding, "It is precisely because it was not forced upon Germany, but was forced by Germany upon Europe, that it is the allies who must have guarantees for peace."

Lord Grey reviews the events that transpired just prior to the German order of mobilization in 1914. When England proposed a conference, Russia, France and Italy at once acquiesced. Germany refused it. On the eve of war France gave her pledges to respect the neutrality of Belgium if Germany would not violate it and England asked for such pledges.

The whole plan of the German staff, declares Viscount Grey, was to attack through Belgium, yet now it represents that it was compelled to attack that way to forestall other nations. At no time was there a suggestion that a French or an English soldier should enter Belgium, unless to prevent the abolition of her neutrality, which had been undertaken by Germany.

The secretary of foreign affairs refers to the recent regrets expressed by the crown prince over the great loss of life caused by the war and tartly observes that the occasion is belated. He adds: "It was because we knew what it meant that we tried to avoid war, and because we have this experience of what war does mean we are determined that the war shall not end until we can be sure at any rate that the generations and the nations in the future shall not be subjected to such a terrible trial again."

On the position of the neutral countries Lord Grey believes the best work they can do is to try to prevent the recurrence of another such war as the present. He sees what the American League to Enforce Peace has noted, that if the nations had been united in such an agreement and prompt in resolution to insist in 1914 that the dispute must be referred to a conference or The Hague, that the Belgian treaty must be observed, there would have been no war. He, too, dwells on the importance of preparedness, admonishing that if the nations after the war are able to do effective work by binding themselves with the common object of preserving peace, they must be prepared to undertake no more than they are able to uphold by force, and to see, when the time of crisis comes, that it is upheld by force. In other words, the sign manual of a president or a sovereign must have back of it the mailed fist. That, too, is the contention of the American league.

According to forecasts issued by the United States department of agriculture, the spring wheat crop is the smallest in the last twenty-one years and the winter wheat production is 200,000,000 bushels below the crop of last year. Even so, with the left-over supply, the department believes there will be 100,000,000 bushels available for export. In that event why \$2 wheat?

\* \* \*

Battles postponed on account of rain may be played off in doubleheaders before the end of the season.

## SERMONS IN NUTS



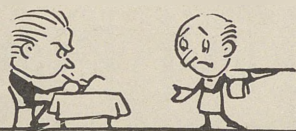
Simian Philosopher:—No, my child, never speak slightly of Evolution. Through it we have evolved those higher moral faculties which enable us to luxuriate behind nice iron bars, while it is the function of the lower mammalia to come to us, bearing nuts.





### New Dime Makes Its Debut

Judge Crane Wilbur of the Superior Court has the honor of beating everybody to it. He was the first enthusiast to secure some of the new dimes, the first lot of which was received at 10:50 on Tuesday morning by the German American Bank, whose order had been filled for the first 10,000 pieces minted. There was quite a run on the bank when the newly-designed currency made its appearance, and the ten thousand had been exhausted by next day. At the Ad Club Mr. Morehouse distributed about twenty dollars worth to those in attendance at Tuesday's luncheon. The law provides that subsidiary coinage shall be changed in design each twenty-five years. Now there is a lively discussion going on in Los Angeles as to whether the double-faced countenance of the nimble dime has been beautified or not.



### Let the People Drool

Lunching at the Van Nuys the other day a friend ordered his usual stein of beer. "Very sorry, sir," replied the suave waiter, "but it can't be done today, sir." "What do you mean; can't be done?" demanded my friend, testily. "Well, you see, sir, it's election day, sir." Then did my friend grow red around the collar, and appear "wisibly" to swell with outraged dignity. "And this is democracy. Well—" But for Comstockian reasons my friend's dissertation on democracy is hardly printable. Presently he seized the waiter's pencil and pad. "Let's see," said he, "who and what this democracy amounts to. One-fourth of the folks are entitled to register. On an average one-fourth of those registered take the trouble to vote. And most of the ridiculous propositions voted on are carried into law by a bare margin. In other words, a thirty-secondth part of the blessed people rule my life, and say whether I shall have a stein of beer. Oh well! Go on! go on! Let the people drool." "Yes, sir," blandly acceded the waiter. "As you say, sir."

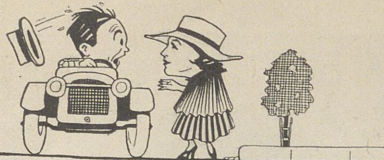


### Demosthenes His Middle Name

Nosing around the library of Governor Henry T. Gage, a privilege by the way, not lightly to be esteemed,—I came across a novel entitled "Better Days, or A Millionaire of To-morrow," by Thos. Fitch and Anna M. Fitch, and published in San Francisco twenty-five years ago. "Now there's an orator for you—old Tom Fitch," quoth the Governor. We had been lamenting the lack of pep and punch, and the prevalence of pussyfooting, in the present election campaign in California. Of course, Mr. Gage did not put it like that, for he is fastidious in his English, and undoubtedly a master of precise language; but that was the general effect of our concurrence. "Tom Fitch was one of the most complete orators California has ever heard," he said. "We called him 'Silver-tongued Tom,' and whenever there was a need to rouse enthusiasm in a campaign his eloquence could be depended upon to accomplish more than all the committees and card-index organizations put together. With Tom on the stump it was impossible to deplore the decline of oratory."

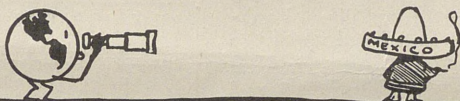
### Stockholders and Brotherhood

President Ripley, of the Santa Fe railway, urges the stockholders of the road to oppose influence with influence. In other words, since the precedent of abandoning arbitration and hurriedly paying the demands of railroad unions by special congressional enactment has been established, it behooves the investor whose rights have been traversed to exercise his influence in favor of appropriate remedial legislation. The Santa Fe management believes the act which congress passed is unconstitutional and will resist it in every lawful manner possible.



### When Preston's Auto Skidded

A dark night, a skidding auto, a nurse and a hurry call, all combined the other evening to make a laughable adventure for my friend Preston McKinney, the local editor. Preston was homeward bent, with not much time for anything but to get there quickly. It was raining, the night was dark, and the streets slippery. Preston had reached a point several blocks from his destination when, in avoiding collision with another car, he was forced to take a corner rather sharply. His car turned several circles and then halted beside the curb. As frequently happens in such circumstances, the motor went dead. While tugging at his self-starter, Preston observed a light which had been shining on the porch of the house in front of which he stood go out suddenly; the door opened and into the night stepped a young woman. (Preston looked up—the plot was thickening). Wrapped in a heavy cloak, she tripped lightly down the walk to the waiting auto, opened the door, and dropped into the seat beside Preston. Was he surprised? Yes, and then some. Casting at her his most respectful look, Preston inquired: "Well, what's all this about? Where are we going?" "All about—going," she answered with some asperity. "I guess you know where we're going." "I don't, but I'm willing to find out," admitted Preston. "Who are you?" she demanded. "What did you come here for, anyway?" "Oh," replied Preston, "I'm only a rather tired night-worker on his way home to his wife." Out of the car leaped the young woman, and as her feet hit the sidewalk she broke into several merry peals of laughter. "Say," she said, "this is surely rich. 'Here, now,' inquired Preston, 'what's the joke? Can't you let me in on it?'" "Ha, ha, ha!" She was convulsed. "Why, I'm a trained nurse. A few minutes ago I got a hurry call on a maternity case over in Boyle Heights. They said they would send me an auto—and of course I thought you were here for me." No, Preston did not go to Boyle Heights. He very properly fled into the night—home.



### Idee Fixe on the Border

After the campaign there will probably be the usual number of amusing stories flying about, which reminds me of a tip sent out recently by the Chairman of a Texas Republican Committee. Writing to a spell-binder from Ohio, who was coming south to speak, he said "Cut out the tariff and the war and the eight hour law, but give 'em fits about Mexico. We ain't interested in nothing else. And forget the 'rithmetic."

### Should You Play a Hunch?

Some successful speculators are those who act upon their hunches, and the word hunch, by the way, is a good dictionary word. The straight tips I have received and never acted upon would have made me a millionaire several times over—perhaps. While I was in New York a month ago the shares of the International Paper Co. were selling at 51, and the tip I received was that the stock would go to 70 in a very short time. As my problem is to get enough paper to bring out The Graphic every week I did not act upon the tip, but I shouldn't be surprised if the stock would be selling for 75 or even higher before the winter is over. Apropos of tips, six months ago holders of Tom Reed stock were advised to sell at \$1.30, and equally authentic advice was given to hold on. Those who sold are full of regrets, and those who held on will derive some comfort from the fact that the stock is now selling far over \$2.00.



### This Gets His Ixex

In an up-state bank the other day the cashier told me that he is frequently disgusted with the crude, inaccurate and careless examples of correspondence reaching his desk. He is particularly vehement when he receives a letter in which occurs the expression "Thanking you in advance." The use of this unnecessary and impertinent phrase, as he says, pre-supposes an acquiesce in many cases not to be extended. It concludes that the favor is granted and it precludes the necessity of a courteous acknowledgment.

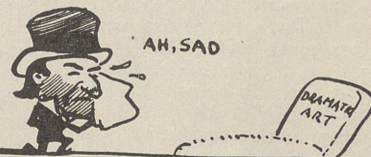
### Mount Lowe Visitors View "Snake"

Guests at Ye Alpine Tavern on Mount Lowe, recently have been enjoying a bit of quiet fun at the expense of the incoming groups of visitors on each car. A little to one side of the Tavern just as you leave for the long climb up the trail is a small wooden box with a wire netting nailed over the top and on the side painted in large black letters is the notice, "Fine specimen of a mountain rattler." Nine out of ten sight-seers, intent upon missing nothing, approach the box gingerly while the amused guests watch merrily to join in the general laugh that follows. For within reposes a harmless coil of hempen rope.



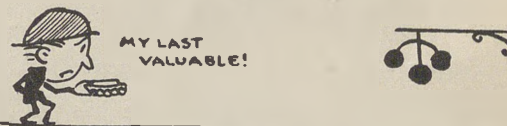
### "Boquets" For an Esteemed Contemporary

Why save one's flowers until the death of the object of one's commendation? I am pleased to note the progress of the Pasadena Star-News, an able contemporary that is enjoying a monopoly in its field and that is in every way an excellent example of that newspaper's reflection of its environment. The News-Star is mechanically a workmanlike production, its delivery service is almost perfect and in its news columns it leaves little to be desired. The criticism is often made that editorially it lacks "pep," which reminds me that Editor Prisk's policy is similar to that of an English friend who abjured a grouch. "Don't get excited, man; I hate a row," and as Pasadena does not enjoy violent agitations on local and on national affairs, this "safety first" plan does not appear so unwise after all.



### Exit the Long-Hair

You remember when the red-nosed tragedian of the "old legitimate" used to touch you for a drink with a hard luck story about the modern degradation of the stage by the low-browed, hard hearted business man; how the spirit of dollars and cents was slowly strangling artistic ideals of the drama; and so on. You gave a drink, but made a mental reservation about dead-beats. Well, scientific management has been brought into photo-drama. The inefficient, of course, are suffering and squealing. But if you tell me that the artistic side is being degraded, I must laugh. For instance, since H. O. Davis became vice-president and general manager of the Universal Film Company, he has used his wide experience and pronounced ability as a manufacturer and distributor of merchandise in placing that company on an efficient and durable basis. He is one of the powers in his new calling and is showing conclusively that a big man can do big work in any line requiring skill of the highest quality.



### Don't Throw Your Old Teeth Away

This is the day of the specialist. There are those who climb church steeples, as well as those who make home-made doughnuts a specialty. The latest business is that of buying up false teeth. In the classified columns of many of the daily papers from California to Maine advertisements are printed offering to pay \$2.00 and more for full sets of used ivories, no matter if broken. One wonders about the use to which these somewhat sacred cast-offs can be used. Rubber is valuable; gold, silver and platinum more so; but what can be done with second hand molars and cuspids?

### While There's Life There's Hope

The attitude of our esteemed contemporary Life during the campaign has been interesting. It criticises Josephus Daniels unmercifully, yet advocates the election of Mr. Wilson. Life is always sparkling and original and seldom conceited; it is one of the very few outspoken critical journals in America, there being no obvious connection between the counting room and the sanctum. By a strange coincidence Andrew Miller is president of the company; J. A. Mitchell, manager; E. S. Martin editorial writer, Tom Masson, managing editor; and James L. Metcalfe, dramatic editor. As they couldn't secure the right kind of a man for advertising manager whose name began with an M, they selected George B. Richardson, who now and then signs himself Gee Bee Are.





# Art



By Mary N. Dubois

## Week of November 6 to November 11

**Main Gallery—Museum of History Science and Art, Exposition Park**—Seventh Annual Exhibition of the California Art Club. Hosvop Pushman canvases.

**Print Room—Museum of History, Science and Art**—Collection of Etchings, loaned by Miss Augusta Senter.

**Friday Morning Club**—Canvases by Guy Rose.

**Daniell's Gallery, 640 So. Hill St.**—Canvases by Eduard Vysekai, William Cahill, John Rich, and Guy Rose.

**Steckel's Gallery**—Studies of Indian Life and Arizona Landscapes—Lon Megargee.

EVERYTHING under the sun is paintable. So impressionists have taught us to believe. We have come to consider nothing too slight to record nor do our painters go afar to obtain the grandiose as did our artists of Pre-Raphaelite times.

It is the artist's genius and not the subject that makes a canvas great. So in this period of license we strive for subtle effects. A momentary mood of nature, flickering shadows, a morning mist, mystery in moonlight, a figure in arrested action. To see with a sensitive eye, to penetrate with intelligence, to gain control of one's medium, is the mission of the artist. If he would solve these problems and give the world an art as unfathomable as Rembrandt's, as subtle as Whistler's and as pure as Phidias' figures, he must give to it a life time of sincerity and devotion. Nothing comes by chance.

This honesty and sincerity of purpose none will doubt in the art of Lon Megargee's desert scenes of which about sixty or more canvases are now hanging on the walls of the Steckel Gallery. A large part of this exhibit consists of posters with opaque water color as a medium. In these the artist gives us vivid portrayals of the glare and heat of desert suns, of the brilliant colors, of sandy wastes at high noon. In all of these the decorative feeling predominates, suggested, no doubt, by the simple light and pure color. So he has eliminated all unnecessary detail and painted in broad flat masses, which makes for simplicity and strength. That Mr. Megargee has served his apprenticeship in the life class, we feel confident in viewing the well drawn figures.

In "The Mexican" we enjoy the ease of pose and the intense heat suggested. Beautiful contrast of colors is shown in "Bull Whackers."

In the larger canvases and sketches we feel the quieter, more poetic moods of the desert, in which this artist has caught the inner spirit of this strange land. "The Vanishing Race" is one of the larger canvases, which depicts two Indians on horseback wending their way slowly toward the horizon. The sky is pale gold and luminous, the air full of desert haze. The Indians sit easily in their saddles. It is full of the poetry of evening yet in this feeling has not lost strength.

"Pima Point" shows an evening sky filled with light fleecy clouds and, like all Mr. Megargee's work, is executed with directness and simplicity. "Kanab Plateaux" is a charming study, most interesting in composition, with the distance beautifully expressed. "Reflections," "The Cave Hills," "The Superstition" are all worthy of study and although handled with breadth have not lost in sensitiveness.

Mr. Swift Daniell has charge of the Daniell Gallery on the 7th floor of Pease Brothers, 640 South Hill street. A more or less permanent exhibition of canvases will remain throughout the season in one of the rooms while an adjoining room will be given over to one-man shows. In the permanent collection at present, are canvases by William Cahill, John Rich, Guy Rose and J. Duncan Gleason.

William Cahill's "Debutante" captured a prize at the Salamagundi Club. It is handled with the ease of an artist and shows fine feeling for form and composition, has refinement of color and is most attractive in subject.

John Rich's "Japanese Fan" has all the atmosphere of a warm summer afternoon. A young woman, in negligee, is seated by a window whiling away the idle hours with book in hand. The sun filters slightly through the blinds and throws patches of light on couch and gown. A gay patterned drape in the background, a vase of flowers and a stand nearby form the accessories. His "Departure" is also a figure of a young woman in a paisley shawl in low warm tones.

J. Duncan Gleason, the illustrator, shows a number of canvases in an inner room. In both subject and style he shows great versatility. The book-cover shows boldness and freedom of execution and is painted in strong, pure colors. A wheel-barrow full of rollicking children is drawn by a man who enters into the fun.

The whole spirit is one of vivacity. The canvases on either side of this and also "The Fairy Ring" show a more reserved technique. The latter is in the spirit of Fairyland.

"Titania, Queen of the Fairies," is frolicking with her retainers. This is full of movement and grace. "Coast of Laguna" is one of Mr. Gleason's best canvases. There is a feeling of solidity in the rocks which are full of rugged strength and lovely clear color in the water, quite characteristic of this beach.

The Friday Morning Club held the first of its monthly art conferences at the Friday Morning Club House. Tuesday, October 31. Mrs. Randall Hutchinson presided over the meeting and the speakers were Maude Davis-Baker, art chairman of the Hollywood Woman's Club, Miss Leta Horlocker, art chairman for the Los Angeles district, Elizabeth Deuel, assistant, art department, Museum of History, Science and Art.

Print makers of Los Angeles met last week at the home of Mrs. Nell Brooker Mayhew and the following officers were

elected for the coming year. President, Benjamin C. Brown; treasurer, Miss Bessie Hazen; secretary, Howell Brown. The jury for the club will consist of the officers and Mr. A. B. Dodge and Nell B. Mayhew.

Mr. Guy Rose will exhibit his canvases at the Friday Morning Club from November 6 to December 1.

Mr. Frederick Minor has returned from his sojourn in the east where he has been sketching in New Hampshire, Connecticut and New York. In the latter place he has been painting with the Woodstock School.

San Francisco Art Association, under the direction of J. Nilsen Laurvich, will hold the annual exhibition in the Palace of Fine Arts November 10. Prizes to the value of \$1500 are to be awarded. All painters, whether resident of California or not, are eligible for competition. All work must be passed upon by a jury of selection.

Mr. Hosvop Pushman will have an exhibition of his canvases in the main gallery Museum of History, Science and Art, beginning November 2, and continuing two weeks. Mr. Pushman has been exhibiting these canvases at Mission Inn, Riverside.

Miss Luvena Buchanan is holding an exhibition of paintings in the rooms of the Harmonia Club, Brack Shops, top floor. These will remain on view until November 16.

Cadawalder Washburn arrived in Los Angeles last week on his way to Oraibi, Arizona, where he will make a series of plates for an eastern magazine. He will return to Los Angeles in December to give an exhibition of his work in the Print Room at the Museum of History, Science and Art, Exposition Park.

There will be an exhibition of canvases by Mr. Edward Vysekai in the Daniell Gallery from November 6 to continue two weeks.

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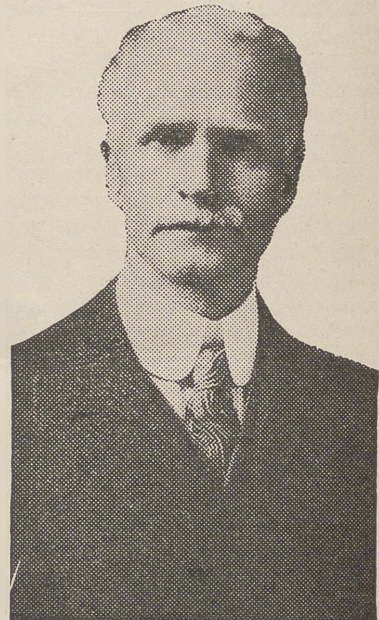
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# Music

By W. Francis Gates

**G**ODOWSKY, the wonderful, played to a full house at the opening of the Behymer matinee series, last Saturday afternoon. That is, the house was nearly full. If it had been sold out at the Paderewski rates, it would have represented about \$3,500. Paderewski drew about \$8,000 at his two recitals. Consequently the public thinks Paderewski is about two and a half times better than Godowsky. But in this case the "ys" have it. The "i" makes more noise, but the "y" is more artistic. Which is to say that the finesse of a Godowsky lifts him to greater heights than does all the noise and crashing chords of Paderewski.

There was a day when Paderewski was such an artist. His keys wept tears of rose water. Now they shed drops of aqua-fortis. Godowsky never goes beyond the legitimate limits of good taste. If a "forte" is necessary, or a "fortissimo" required, it is forthcoming. And because such effects are used more sparingly they are always more effective. Like the curses of a quiet man—all the more impressive because of his normal quietude. The man that always is storming and vituperating simply makes a bore of himself.

But speaking of the Paderewski-Godowsky comparison, I want to quote from Editor Liebling, of the "Musical Courier"—and what he says about Godowsky is right to our point at this time. In a recent issue, he wrote, in connection with a comment on The Graphic's Paderewski remarks: "It is a mistake to assume, as some critics do in the effort to palliate the Paderewski 'new style,' that it is necessary to pound in order to be 'big' or 'dramatic' on the piano. Godowsky, who stands as the ideal master of the keyboard, gives readings of vast breadth and human, spiritual and intellectual force without exerting the instrument beyond its natural capacity. He never pounds in such works as Liszt's B minor sonata, the Brahms-Paganini variations or Schumann's 'Symphonic Etudes,' and yet he succeeds in reflecting for us every whit of grandeur and impressiveness inherent in those leviathan examples of musical composition. Vladimir de Pachmann does not pound; nor do Emil Sauer, Josef Lhevinne, Ernest Schelling and dozens of other renowned virtuosos."

Godowsky's program was made up of the following numbers. Fantasia in C major, Op. 17 (Schumann); Perpetuum Mobile, C major, Op. 24 (Weber-Godowsky); Impromptu, B flat (Schubert); Rondo, G major, Op. 129, "The Wrath Over the Lost Farthing" (Beethoven); Sonata, B-flat minor, Op. 35 (Chopin); "La Nuit" (Withorne); "Jeux d'Eau" (Ravel); "Poissons d'Or" (Debussy); Poeme, Op. 32, No. 1 (Scriabine); symphonic metamorphosis of Johann Strauss's waltz, "Wein, Weib and Gesang" (Godowsky); "Gnomesreigen" and "Campanella" (Liszt).

Godowsky is reputed to be without a peer as a technician. Twenty years ago he acquired celebrity by his arrangements of certain Chopin studies and transcriptions of others—involving almost unheard-of difficulties—harder things than old Papa Liszt used to write or play. And Godowsky played them with the utmost bravura. But evidently he has tired of that technical pedestal, and on this program there was given only his arrangement of the Weber Perpetual Motion. His left hand arrangement of the Chopin Etude, op. 10, no. 8 was on the program but not played. Mr. Godowsky makes his appeal now as a great musician to which all pianistic possibilities are open, rather than as a human pianola, to which all technical combinations are possible. While he plays with the utmost brilliance such pages as require that treatment, at the same time the sentiment with which he infuses the lyric passages makes them marvels of melodic beauty. Take, for instance, the Funeral March from the Chopin sonata; I will pay an exit price any day to escape that at the hands of most pianists; but Godowsky sings it—reaches clear through the base crust of many pianistic inundations and plays it—well, in such a manner that you do not want to hear it again—until he plays it. This wonderful technic, this nicety of expression, this reality of sentiment, this restraint of brutal enthusiasm, this breadth of humanity in his playing—these things are

the concomitants that go to make him "the ideal master of the keyboard," as the writer quoted above, calls him.

It will be noted in the program that half of his composers are moderns of the modern. I do not know who Withorne is, but that piece of his classes him with Cyril Scott. That and the Ravel and Debussy works presented a revel of wierd harmonic progressions and melodic treatments which made an extreme contrast with the classic school of the first half of the program.

And they are wierd wraiths and ghosts and goblins, that modern lot, but played with a beauty that no lesser artist could give them. When the beauty of a work consists of its "atmospheric" effects, so to speak, it takes a performer of unlimited powers and full sympathy to do them justice. By this program Mr. Godowsky proclaimed his wide sympathies—the whole of the musical world is his field.

Godowsky will play a return engagement Thursday evening.

Opening the season of local club musical activities, the Saint Saens club gave its opening concert at the Ebell club Thursday night of last week. The club numbers were the Sinding quartet, opus 5 and the Chevillard quintet, for strings and piano. Added to these were several soprano solos by Constance Balfour. Thus early in the season the club hardly has settled to its full swing and the work of this occasion may be expected to be bettered in the course of the year.

The Scandinavian work made a better impression as to its construction than did the French—which possibly accounts for the name of Sinding being well known among musicians and Chevillard's little known. Sinding is regarded as of the moderns, though if living he is sixty years of age. (Just now, it is not safe to say any European is living or is not living, as it might be construed as aid and assistance to the enemy, from a neutral!) Chevillard is not one of the stronger or more original of the moderns and does not compare with Ravel or the more classic-tendenced Reger.

Mrs. Balfour was in excellent voice. Her numbers were the "Lorelei" of Liszt, "The Willow Song," by Coleridge-Taylor, and "The Magdalen" by Joseph Carl Briel, a local composer and the writer of the music for the "Intolerance" pictures. His song is one of interest and with the others was given beautiful interpretation by Mrs. Balfour.

These concerts of the Saint Saens club are conducted purely for the public good and education. They are given several times a year to the public without charging an admission fee, through the musical interest and financial backing of W. A. Clark, Jr., the second violin of the quintet. As the only possible way that a person can come to enjoy chamber music is by frequent hearing of that class of music, the club is doing an excellent work; and the more sugar-coated the pill, the quicker it will be swallowed and the patient ask for more. I do not imagine that any applicant for tickets, to E. H. Clark, in the Majestic building, would be turned away empty handed.

It has been remarked in previous seasons that for a city having eight hundred teachers in the directory—and probably a lot more who are not—there has been a noticeably small attendance of the musical profession at the symphony concerts. There is a certain number which may be found in their seats at every pair of concerts, Friday afternoon or Saturday night. And there are others—and the majority—who never are seen at these symphony concerts. Also, there are enough members of musical clubs in and near the city to fill the auditorium—but the auditorium has not been filled.

What is the inference? One might be safe in concluding that the members of the profession who do not attend these concerts are in the profession only as a matter of milking the public and that they have no interest in music as an art—the best music, the great music, such as therein presented. And the further inference is logical, that the members of the musical clubs who do not attend these concerts hold their membership purely as a means for displaying their limited acquisitions or for the ordinary pleasure of sociability.

It is a pretty good test of the musical standing of a teacher, to learn what

music he has at heart, what concerts he attends. We suggest that you inquire of the teacher who instructs in your family whether he attends the symphony concerts and see if it is a case of "Don't have time"—the common excuse.

Plowe Wind Instrument club, recently organized by Jay Plowe, solo flutist of the local Symphony Orchestra, is composed of Jay Plowe, flute and director; Antonio Ramondi and W. E. Strong, clarinets; E. Mancusi, oboe; Nicola Donatelli and George Vieira, bassoons; and O. Perissi and Samuel Bennett, horns.

Already a most attractive repertory has been chosen, as will be attested by the following selections, most of which are novelties in the west: Suite by Jules Moquet, for septet, flute, oboe, two clarinets, horn, two bassoons; Prelude and Fuguetta, by Pierne, for full octet; Beethoven octet; Premiere Suite by Dubois, octet; Beethoven's quintet, op. 16, for oboe, clarinet, horn, bassoon and piano. Ambrose, suite in B flat, for flute, oboe, clarinet and piano; Paul Juon's Divertamento, op. 51 for flute, oboe, clarinet, horn, bassoon and piano.

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# Social & Personal

By Ruth Burke Stephens

FIRST of the attractive buds to make her bow to local society is Miss Eleanor MacGowan, the charming daughter of Dr. and Mrs. Granville MacGowan of 3726 West Adams street. Miss MacGowan's formal debut is being marked by a brilliant reception which her mother is giving this afternoon at the beautiful home. The entire home has been converted into a veritable garden of posies and greenery, innumerable bouquets having been showered upon this popular debutant by the host of family friends. In the dining room a color scheme of orchid tones has been most artistically carried out, and chrysanthemums have been used in profusion in other of the rooms. A large number of invitations were sent out for the occasion and a brilliant assemblage of the Los Angeles society folk responded. Mrs. MacGowan and Miss MacGowan were alone in the receiving line, while assisting were a half hundred or so prominent matrons and maids. Already a number of affairs are planned in honor of Miss MacGowan, who undoubtedly will be one of the most feted of the season's debutantes. Mrs. Mary Wilcox Longstreet and Mrs. James C. Drake will entertain for her Wednesday evening, November 8, with a large dancing party at the California Club. Another affair planned is for Tuesday evening, November 21, when Mr. and Mrs. Dean Mason will entertain with a dance at their beautiful home, 340 Andrews Boulevard. Mr. and Mrs. James Rathwell Page of Windsor Square are also planning to give a dinner-dance in compliment to Miss MacGowan, who upon this occasion will share honor with the Misses Marion and Gertrude Kerckhoff, the attractive daughters of Mr. and Mrs. W. G. Kerckhoff of West Adams street, who also are to make their debut this month. Mr. and Mrs. Page have chosen November 18 as the date and will entertain at the Midwick Country Club.

With a brilliant galaxy of dinner parties, given Wednesday evening, the Los Angeles Country Club, ushered in what promises to be a gay season. Possibly no social affairs have ever been as popular as these dinner dances, when twice a month several women, members of the club, act as hostesses. The dinner parties may be made, informal, dutch treat or smartly arranged, as one chooses. The decorative scheme for Wednesday evening was varied, autumn blossoms, greenery and foliage being tastefully arranged about the club, while the tables were attractive with the same blossoms and foliage. Among those who entertained were Mr. and Mrs. Joseph F. Sartori, whose guests were Captain and Mrs. Randolph Huntington Miner, Mr. and Mrs. John Barnes Miller, Major and Mrs. George Pillsbury, Dr. and Mrs. Walter Jarvis Barlow, Mr. and Mrs. Henry O'Melveny, Mr. Michael J. Connell and Mr. Roy Jones. Miss Rosemary Sartori had as her guests Mr. and Mrs. George MacDonald Wallace, Mr. and Mrs. Stuart O'Melveny, Mr. and Mrs. Eugene Payson Clark, Miss Eleanor Banning, Miss Dorothy Lindley, Miss Phila Miller, Miss Katherine Banning, Mr. Garretson Dulin, Mr. Jack MacFarland, Mr. Frank Simpson, Jr., Mr. Arden Day and Mr. Herbert Howard. Mr. and Mrs. William H. Holliday were hosts for Mr. and Mrs. Frank Hicks, Mr. and Mrs. Frank Griffith, Mr. and Mrs. Charles Rivers Drake, Mr. and Mrs. William Ellsworth Dunn, Mr. and Mrs. Joseph Cook, Mrs. Frederick Hornby, Mrs. Mary Wilcox Longstreet, Mrs. J. J. Meyler, Mrs. Alfred Wilcox and Mr. Ignacio Mott. At another table were Mr. and Mrs. William Threlkeld Bishop, Mr. and Mrs. F. Irwin Herron, Mr. Will Innes and Mr. Paul Herron. Mr. and Mrs. Lawrence Barker had as their guests Mr. and Mrs. William Howard Thomas, and Mr. and Mrs. Roy Arthur Silent. Dr. and Mrs. Dudley Fulton, Mr. and Mrs. Jack Jevne, Mr. and Mrs. W. Ross Campbell, Mr. and Mrs. Herman Janss, Dr. and Mrs. Thomas McNab and Mr. and Mrs. Arthur Braly also entertained guests. Mr. and Mrs. George F. Beveridge entertained Mr. and Mrs. W. C. R. Watson of San Francisco as honor guests besides Dr. and Mrs. West Hughes and Mr. and Mrs. Walter Perry Story. Mr. Guernsey Newlin had as his guests Dr. and Mrs. Hill Hastings and Mr. and Mrs. Allan C. Balch. Miss

Katherine Stearns of St. James Park entertained twenty guests. Mr. and Mrs. Boyle Workman had Judge and Mrs. Finlayson and Mr. and Mrs. George Wigmore. Mrs. Jefferson Paul Chandler entertained Mr. and Mrs. Raymond Stephen, Mr. and Mrs. Hugh Stewart, Mr. and Mrs. Robert Frick and Dr. and Mrs. John Murieta. Dr. and Mrs. Ernest Bryant entertained twenty members of the younger set in compliment to Miss Marion and Miss Gertrude Kerckhoff, daughters of the W. G. Kerckhoffs of West Adams street. Miss Eleanor MacGowan and Miss Eleanor Workman were among special guests of the party.

Mr. and Mrs. Leigh Davis Guyer whose marriage last week was a society event of interest not only in the Crown City but in Los Angeles and the east as well, as passing their honeymoon in New York. They will return about December 1 and will make their home in Altadena. Mrs. Guyer before her marriage was Miss Margaret Bundy, daughter of Mrs. Harlow Bundy of 1465 Oak Knoll, Pasadena.

Among those entertaining at the Clifford Lott recital Thursday evening was Mrs. I. N. Van Nuys, the affair being followed by a supper party at the home of Mrs. Van Nuys' son-in-law and daughter, Mr. and Mrs. James Rathwell Page in Windsor Square. Mrs. Van Nuys' guests included Judge and Mrs. Stephen C. Hubbell, Mr. and Mrs. E. P. Clark, Mr. and Mrs. J. Ross Clark, Mrs. John F. Francis, Mr. and Mrs. Dean Mason, Mr. and Mrs. James Rathwell Page, Mr. and Mrs. H. W. O'Melveny and Mr. and Mrs. I. B. Newton.

Mr. and Mrs. W. B. Hiatt of 827 Green avenue, are among those who are leaving next week on an extended tour of the world. They will sail on the S. S. "Tenyo Maru" under the direction of D. F. Robertson, manager travel agency, California Savings Bank, leaving San Francisco, November 11. Mr. and Mrs. Hiatt plan to give over a year to their trip. Arriving in Japan they will proceed by automobile through Japan, thence to Manchuria and Korea, Peking, China, the Philippines, Siam, Burma, India, Ceylon, Java, South Sea Islands, Australia, New Zealand and Tahiti. In the same party will be Mr. and Mrs. William Morrison, Mr. and Mrs. B. W. Zens, Mrs. Isabella Dodds, Mrs. Elizabeth Mills, Mr. and Mrs. James Clark, Mrs. Eliza Sands, Mr. Oscar Freeman, Mrs. Viola Reden, Mr. and Mrs. Carl N. Wernt, Mrs. Clara A. Funk, Mrs. D. M. McNish, Mr. and Mrs. O. C. Brown, Mr. and Mrs. C. P. Culver, Mr. and Mrs. William J. Campbell, Miss Taggart and Mr. and Mrs. J. Lundgren.

Invitations have been issued by Mrs. E. J. Brent of Berkeley Square for her annual reception, to be given Tuesday, November 14. Following the reception for which four hundred cards have been sent out, a dancing party will be given, a dancing party will be given, guests including the assisting women and their husbands.

Mr. and Mrs. E. B. Rivers of the Los Rios Rancho of Duarte, who are to leave November 8 for Honolulu, were the guests of honor at the Midwick Halloween dinner party given by Mr. and Mrs. Fred Laurence Baker. Places were arranged for thirty. Mr. and Mrs. William Mead, who also are planning for the Hawaiian and Oriental tour, shared in the evening's honors. January 3 has been set as the date for the marriage of Mr. and Mrs. Rivers' son, Mr. Henry Rivers, to Miss Mildred Strong, which interesting social event will bring about the travelers' return before that date. In compliment to Miss Strong and Mr. Rivers, a dinner of eight covers was given by Mr. and Mrs. Mason Sweet of Pasadena at the Midwick last Saturday evening. Other guests were Mrs. Ethel Rivers Hopkins, Mr. and Mrs. E. Bedford Rivers and Mr. Dana Hogan.

Society, in an informal way, has been participating in a delightful number of entertainments given in compliment to a coterie of prominent society folk from the north who came down for a few days visit as guests of Mr. and Mrs. Wesley Clark of the Darby. The visitors were Dr. and Mrs. Dwight Norton, Mrs. Duncan Draper, Mrs. John McClintock and



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Mr. Franklin Price Knott, of Santa Barbara and Montecito. Mr. and Mrs. Clark gave a beautifully arranged dinner and theater party in honor of their guests, others invited being Captain and Mrs. Randolph Huntington Miner, Mrs. James Soutter Porter, Miss Inez Clark, Mr. Henry Nutt, Mr. Munoz and Dr. Stuke. A luncheon at the Los Angeles Country Club was also given for the visitors, Mrs. E. T. Earl being hostess.

Mrs. John P. Jones, who leaves soon for a Hawaiian trip, was the guest of honor recently at an artistically appointed luncheon given by Mrs. Willis H. Booth. The table decorations were particularly appropriate, being suggestive of the picturesque island. The long table bore three centerpieces, Hawaiian pineapples with tendrils of autumn foliage attractive decorations, while leis in vivid orange tones, alligator pears and fish in miniature added realistic touches to the scheme. The place cards were ornamented with sketches of Hawaiian maids riding surf boards at Wakiki Beach, and bore the name of Mrs. Jones, Mrs. William A. Edwards, Mrs. Wesley Clark, Mrs. Ernest A. Bryant, Mrs. Lee Allen Phillips, Mrs. Lucien N. Brunswick, Mrs. Kate Slauson Vosburg, Mrs. Edwin J. Marshall, Mrs. Horace B. Wing, Mrs. Franklin Booth, Mrs. Ernest Quinan, Mrs. Henshaw, Mrs. Willoughby Rodman, Mrs. Irwin J. Muma and the hostess. Later in the afternoon Mrs. Henshaw, who is the daughter-in-law of Judge Henshaw of San Francisco, sang a group of Irish songs. Mrs. Jones, whose plans for the winter season are yet undetermined, may join her son-in-law and daughter, Mr. and Mrs. Frederick McMonnies of Paris, France, in New York, or make the Bermudas her objective point following her sojourn in Honolulu.

Hallowe'en was the occasion of a merry party given by Miss Katherine Donovan, the affair being given at her home on Lorraine boulevard, Windsor Square. A buffet supper was served at midnight and the interval was given over to dancing and other appropriate pleasures. Guests included Mr. and Mrs. Lawrence T. Barker, Mr. and Mrs. Lerot Stanton, Miss Bacigalupi, Miss Marguerite Winston, Miss Caroline Winston, Miss Rachael Ward, Miss Rosario Dockweiler, Miss Fanita Gage, Miss Florence Kays, Miss Margaret Maurice, Miss Helen Keller, Miss Carmelita St. John, Miss Katherine Bannerman, Miss Doris Collins, Messrs. Marshall Jordan, Tippy Rodman, Roland Norton, Dod Rowan, George Reed, Billy Warfield, Bob Smith, Walter Trask, George Lewis, Jean Letts, John Dockweiler, Rus-

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Miss Eleanor Banning was hostess at one of the most delightful of recent affairs, entertaining a group of about twenty-five friends at her home on West Adams street. She was assisted by Mrs. Mary Norris, and following the dinner an evening of bridge was enjoyed. Guests included Lieutenant and Mrs. Robert Monroe, Mr. and Mrs. Joseph Qualey of New York, Mr. and Mrs. Morgan Adams, Mr. and Mrs. Walter Perry Story, Captain and Mrs. George S. Patton, Mrs. Eleanor Brown, Miss Johnson, Miss Katherine Mellus, Miss Anita Patton, Miss Katherine Banning, Mr. Thomas B. Brown, Mr. Jerry Brown, Mr. Hancock Banning, Jr., Mr. Archibald Higgins, Mr. Hobart Brown, Mr. Joseph Banning, Jr., and Mr. Jack Macfarland.

Mrs. Richard A. Stassforth and her mother, Mrs. Elizabeth Haeni of 721 South Kingsley Drive have been enjoying several days' sojourn at Mission Inn, Riverside. They will visit later at Hotel del Coronado.

Mrs. E. Avery McCarthy has been enjoying a few days at her attractive summer home at Redondo Beach. Mr. and Mrs. McCarthy are fond of the ocean and even in the winter months take pleasure in an occasional sojourn at their attractive seashore home.

Mrs. Edwin S. Rowley entertained recently with a daintily appointed bridge luncheon at her home on Menlo avenue. Twenty guests were invited in for the occasion.

Formal announcement has been made by Mr. and Mrs. William Edward Moore of 2626 South Figueroa street of the engagement of their daughter, Miss Marian Moore to Mr. Edgar K. Brown, a prominent attorney of this city, and the son of Mr. and Mrs. J. E. Brown of 3528 Abbott Place. The wedding is to take place early in December, being celebrated at the West Adams Presbyterian church. Miss Moore, whose father is a retired financier of Salt Lake City and well known throughout the northwest, is an attractive and particularly talented young woman, and her acquisition is of interest to musical as well as society circles. Mr. Brown, a graduate of the U. S. C. and Yale law schools, was a partner of the late Judge D. K. Trask. He is prominent in club circles as well as in professional work.

In celebration of their twentieth wedding anniversary, Dr. and Mrs. H. D. Requa of West Twenty-third street entertained last Saturday evening with a card party, their guests including members of a card club in which they have been players for sixteen years. The house was artistically decorated with flowers and foliage. Enjoying the evening were Mr. and Mrs. Lewis Clarke Carlisle, Dr. and Mrs. E. G. Howard, Mr. and Mrs. M. P. Whitaker, Mr. and

Mrs. Chester Ashley, Mr. and Mrs. F. H. Edwards, Mr. and Mrs. M. W. Milligan, Mr. and Mrs. George Burrall, Mr. and Mrs. Roth Hamilton, Mr. and Mrs. Richard W. Kinsey and Dr. and Mrs. Lester E. Ford.

Interest among the November society events centers in the engagement of Miss Conchita Sepulveda and Mr. Charles Henry Chapman, announcement of whose engagement was made recently. November 11 at high noon has been named for the ceremony, which event it is stated will take place at the home of Mrs. Phoebe Hearst at Pleasanton, California. Miss Sepulveda, who is the daughter of Judge and Mrs. Ygnacio Sepulveda of this city, has a large circle of friends, not only in this, her home city, but in the north, where she has passed practically the entire summer and fall season. Her betrothal to Mr. Chapman, a young business man of San Francisco, followed her return to Los Angeles about a fortnight ago, when her stay here, however, was extended only over a few days.

Mrs. James Soutter Porter has returned from a stay of nine or ten months in the east. Last winter was passed by her in New York where she visited with relatives.

#### Friday Morning Club

Dr. I. N. Rubinow will be the speaker at the Friday Morning Club meeting this week, his topic being "Health Insurance, the Next Step in Social Progress." Tuesday the Book Committee will enjoy a luncheon and a consideration of the work of local poets. This should be of special interest, since there is developing quite a group of verse writers in the city, a few of whom are beginning to be heard elsewhere as well. Last Friday the club members and guests were fortunate in having Miss Lentz, who has been in this city from the east for the last six months or more investigating the subject of city nursing and hygiene. Her talk was a revelation and an inspiration to courageous and more purposeful effort in the future.

#### Verse Writers' First Banquet

Sixty members and guests sat down to the recent banquet of the Verse-writers' Club of this city in honor of the first assemblage of this character in the club calendar. The decorations were of Hallowe'en suggestion, in color and nature. The guests of honor were Mrs. Lillian Burkhardt Goldsmith and Miss Beulah Wright, each bringing a happy thought gracefully presented. The program was a most interesting one, consisting of a violin solo by Dorothy Armstrong, a song by Miss Bertha Stanhope, the reading of a letter from Mrs. Ruth Comfort Mitchel Young, who was to have been one of the guests of honor also, of a tribute to Jean Webster, written by Mrs. Young at the time of that dearly beloved writer's death, and the selection of five written poems

by members and considered best of those submitted for the occasion. The evening was therefore one of great pleasure to the members and their guests, as well as of brilliance.

#### Past Presidents at Ebell Club

Owing to a mistake in the bulletin the Music Department of the Ebell Club will not meet November 15 as scheduled, but November 8. Monday, Mrs. Phillip G. Hubert, Mrs. Charles N. Flint and Mrs. Josiah Evans Cowles, past presidents of Ebell, will speak on "Vital Questions for Women by Women. These women, known and loved by Ebell, will be listened to with great interest as each has had the opportunity to view women in their widest fields of activities, and will bring individualistic and interesting thoughts on the subject. The remainder of the week the usual class events will occupy the attention of the various membership groups.

#### Women's City Club Events

For November the Women's City Club will hear the following topics discussed:

November 6—State Amendments by Newton V. Thompson; Single Tax by Seward A. Simons.

November 13—Health Insurance. The California Problem in the Light of European Experience, Dr. I. M. Rubinow, Consulting Actuary for Social Insurance Commission.

November 20—The Women's Legislative Council of California; Changes in Community Property Laws, Mrs. Herbert A. Cable, President of the Women's Legislative Council of California; The Need for a Moron Colony, Mrs. E. K. Foster; Women on Juries, Mrs. Kemper B. Campbell, Assistant District Attorney.

November 27—Public Affairs; Child Welfare, Miss Dorothy Willis; Harbors, Mrs. Eleanor Jubb; Civil Service, Mrs. Cora D. Lewis; Jails, Miss Chevaillier.

Florence Macbeth, coloratura soprano, was the second of the Philharmonic artists to give an evening recital this season. Trinity auditorium was comfortably filled to hear her last Tuesday night. Miss Macbeth's program included a dozen and a half of songs from French, German and English sources, and two operatic arias. The singer practically was unknown to Los Angeles as her one appearance in opera here several years ago left no particular impress. Miss Macbeth is a small, slight body with a small, slight voice. But both in person and in voice she is pleasing and graceful. If one were to institute a comparison, she might well be said to be a smaller edition of our own Ellen Beach Yaw, as to voice and method of handling it, though she has not the wonderful altitude and clarity of upper tones that marks Miss Yaw's singing.

She uses a beautiful quality, clear and velvety; but as generally the case with a coloratura voice, the coloratura is more a matter of pitch than quality differentiation. Consequently it can not be said that there was much expressiveness of contrasted emotions in the program. A coloratura voice suffers from

that limitation, just as a flute does, no matter how good the player. Miss Macbeth showed her most ambitious work in the "Rigoletto," "Caro Nome" and the "Mignon" Polonaise, arias. Personally, I would prefer to hear her in a much smaller hall and in numbers without such demands on the upper tones.

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# Cheaters

By Pearl Rall

NOW all those persons who have been talking about study of the drama, better drama, artistic "atmosphere," and the like, will have opportunity to show how much they mean by their glib utterances of the last year or so; for a representative of the reality that they preach has arrived in Los Angeles, and the Little Theater this week has given a beautiful and striking example of the ideal, in Richard Ordynski's staging of "Nju," by Ossip Dymow.

In a succession of ten striking scenes of contrast in light and shadow, color effects and the height of tragedy mixed with the extreme of triviality—just as real life is—this "everyday tragedy" evolved before one as a dream, with the added fascination of coherence and aloofness. It was as if one stood apart and looked upon the life story manifesting the soul struggle of a fellow being or beings—for no one lives to himself, however selfish he may be.

Nju is a restless young creature who really has too much in this life—that is of the material things—and therefore imagines there are heights of ecstasy due every one in this mortal existence. Wifehood, motherhood and all the sweet associations that make life worth while, bring no message of divinity; only an unhealthy desire for greater, more stimulating sensations. Now when any man or woman arrives at this stage there is always sure to be another of the opposite sex loitering in the vicinity, ready to sympathize; and trouble begins to brew. In this particular Nju is not new and HE appears in the person of a temperamental poet, who whispers rhapsodies so soulfully that this foolish creature imagines he really has a soul. Via the physical route she makes investigation into this intangible region of a poet mind, which is also a male mind with no real conception of a purposeful universe; and she gets very much burned. For she leaves home and child and flings respectability from her to live "free." Closer view discloses the painful fact that he is a "mere man," and a rather vapid one according to our clean, straightforward American way of thinking.

Nju likewise is a type of almost purely primal individual; a type confined to the idle classes and the lower strata, fortunately, in this country. Having discovered the lack of soul in her affinity, and a gleam of her own in the futility of sensation in attainment of happiness, she poisons herself—and the neighbors gossip over her bier, and life goes on again undisturbed in her little world. HE even marks another victim at the obsequies, without having sensed a great experience.

Viewed in an artistic and impersonal manner the production is remarkable in many respects and one that students and lovers of the best in drama should not have missed. It is well to know how other nationalities view life and the trivially great crises of living, and their dramatic ideals. This is a superb example of the work of a genius at direction; it is a fascinating demonstration of the Max Reinhardt, Gordon Craig and Granville Barker influences on staging in scenic effects; and it is a pleasure, despite its lugubrious treatment. It is not the kind of drama to feed upon daily, but to those who are not averse to thinking and facing life squarely and sanely it is interesting and may be made beneficial to a degree. The settings, a combination of screen-like walls of blue-gray tone, with a window or two draped with silken curtains of harmonious hue and odd lighting effects, were the work of Norman-Bel Geddes and excited much admiration. Their simplicity served to emphasize the more the work of the artists.

Individually the players about whom the action centered were Miss Ann Andrews, a California girl, whose accent was so foreign as to deceive many into thinking her a Russian, in the role of Nju. Considering her youth she carried an extremely emotional and difficult role in highly artistic manner, although her voice lacked the proper vibrancy in several of the more intense moments. Irving Pichel as HE, the poet philanderer, looked and acted the vain, inconsequential sophist easily and truly. His commentaries, amounting to humor in their

sarcastic ignoring of the seriousness of anything, were delivered with fine appreciation of their subtle contrast. Joe King, as the husband, was strongest in his repression, exhibiting the entire gamut of torturing emotions—love, fear, pleading, anger, hate, despair and finally resignation and a deadening of all feeling—in quietude, a man of strength despite his limitations. C. Edward Peil, as Kostja, the child, was a remarkable little artist, so natural and entering into a gloomy thought with wonderful spirit. This lad gave a mature interpretation of a child part, in its realism. It is seldom a boy or girl appreciates a book of child pranks as his elder does. As Marie, the nurse, Kirah Markham also was a pleasing and wholesome artist. Her voice is low and clear and sweetly resonant and she showed her sense of proportion by self-effacement, in a role that was minor in the drama enacted, without slighting its fine possibilities. The remainder of the cast was painstaking in attention to detail making a most artistic occasion of the Little Theater opening and reflecting great credit upon both director and Miss Barnsdall, the promoter of the enterprise. It should meet with deserved success financially as well as artistically.

## Troubles of a Poor Married Man

No wonder Smith left home! And the sympathetic laughs that swept over the audience at the Burbank at each performance this week showed that his was not an isolated case of "too many cooks;" to the like of which Frank Cravens introduced us a season or so ago. The play may be old but there is a continuance of the underlying vein of truth which makes it ever irresistibly funny. Besieged by numerous relatives who make his newly established domicile an inn John Smith, ordinarily a docile, peace-loving individual and a loving husband, connives with the "cook-lady" for the ruination of the digestion of one of his relative-guests, his wife's aunt; thereby to drive her away for good and always. While she poisons, or endeavors to poison, the mind of the trustful young wife as to his veracity and faithfulness. The various inmates of the house, directly or indirectly, are lined up in opposing camps and the deception grows apace until by sheer momentum it bursts in a grand finale of readjustment. Joseph Galbraith as the much imposed-upon husband seemed to wake up somewhat to the old spirit and enjoyment, dodging from tangle to tangle in rapid order and eliciting many good, hearty laughs. Edith Lyle as the young wife did not always keep pace with the lines but she was pretty, well gowned and entered into the fun with interest. To Frank Darien, as General Billetdoux, a French "member of the old guard," however, must be accorded the lion's share of the honors of the performance for he gave one of the best characterizations of his local career of many types. While Warner Baxter displayed surprising talent for character work in addition to his usual role of matinee hero or "pretty man." As Count von Guggenheim he was not only funny, he was true to type which counts for more than mere foolery. Alice Knowland as Miss Smith, still "on the market;" Vera Lewis as Mrs. Billetdoux, the cantankerously-minded aunt; Menette Barrett as Julia, a fascinatingly "touching" and clever lady's maid, and Emelie Melville as Lavinia Daly, a "cook lady" and president of the houseworkers' union, were also jolly and spirited parts of the pictures. The remainder of the cast filled in the bits of color necessary to complete the effect, making one of the best offerings at the Burbank for some time past, from an amusement viewpoint.

## Novel "Detectuf" Play at Morosco

It was a child led the Morosco players this week, a young boy in his early teens in a really novel detective story, of which "The Dummy" was the center of interest. The "dummy" was far from that; he was rather an extraordinarily keen-witted youngster with a burning ambition to be a "for-sure detectuf." It is this desire coupled with highly observant discernment and ready resourcefulness which brings him several paces ahead of all other comers in response to a "blind ad" calling for a boy at detective headquarters. Arriving at the psychological mo-

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ment when the kidnapping of a child has baffled the entire force because of the clever work of a band evidently well organized and desperate, a happy thought occurs to the chief to let the lad try what older ones could not accomplish. He is thrown as a bait to the gang, who "fall for the gag," and within the lines he impersonates a deaf and dumb child while spying upon their operations and looking to the safety of his little charge. Talk about your Diamond Dick? He has nothing on Barney Cook, played by clever young Charles Barton. In one or two instances the lad grows rather "elocutionary," but for the most part he delivers his lines naturally and he is a most self-possessed youngster, and of good mind, in his stage business. Edmund Lowe as the "big" chief does not look so large beside the childish Sherlock Holmes. Master Charles has Dorothy Love Clark, whose portrayal of the child of a murderer in "On Trial," was so fascinating and refreshingly done, as his opposite. She was a charming Beryl Meredith, the kidnapped child held for ransom; but her work was not so well carried as in the earlier role even though less in its demand. Gertrude Maitland as Rose Hart, the wife of a gambler and to whom the child is entrusted, was the best of the entire company. There was a naturalness about her bravado that was human and indicative of both the good and the coarse. Her gown in one instance might have been more in accord with flight from police detection. Joseph Eggenton as Spider Hart, her husband, was another pleasant bit of work as were also Charles Sellon as Chal Fisher, of the detective headquarters, and James Corrigan as Jim Corcoran, who believes in "publicity." The remainder of the cast did excellent work in rounding out the picture, and with the thrills was a jolly sprinkling of comedy to temper the suspense.

#### Bowers' Song Revue at Orpheum

Frederick V. Bowers displays—displays is literally correct since he brings with him scenic setting and a company to illustrate the words and music which he sings, together with three other voices in richly blending quartet—at the Orpheum this week. His songs are those every one is whistling or humming nowadays, catchy, tuneful snatches, familiar and a few just a bit naughty. Beginning in the station of a metropolitan city with an observation coach setting the four sing "I'm On My Way to New Orleans." Then follows Broadway and a vision of the old country town, with all the home folk appearing, in "Where the Rippling Waters Flow Down to the Mill." Another pretty scene is in a Georgia peach orchard, "Sweet Cider Time When You Were Mine." And the grand finale, "Wake Up America," calls forth much popular applause also. Beatrice Price and Jack Gerard are sprightly dancers and Don, the bulldog, is "some pup," with a responsible role giving him a dignified and lofty air. The Morin Sisters, Bessie and Zena, recently of "Canary Cottage," do lively steps in somewhat acrobatic fashion and in typical "show" way. They are pretty, lithe-some girls and full of attractive enthusiasm as if all the world were a playground. The Lunette Sisters dance a bit on the stage and then take a flyer in the air, hanging by their teeth. Alternating between stage and air they per-

form several rather startling evolutions. Among their dances the art of Lois Fuller is recalled in a fire dance, that when transferred to the air gave the effect of winged creatures flying through space. About Walter Brower there appears to be a peculiar power for out of an antique and silly line of talk, labeled jesting, he wins his audience completely and gets warm applause. Miss Evan-Burrows Fontaine of the holdovers is still one of the headliners. The artistic effect of her beautifully staged and gracefully danced conceptions is somewhat lessened by their almost repulsive suggestion of sensuality and lack of ethical import. Kenneth Harlan is a handsome youth, whose virility is not of a heavy, animal type, which saves the dance pictures from over-emphasis on this account. The "Dance Egyptian" and "Nocturne" are delicate bits as from a lovely frieze, cold but beautiful in conception. Webb and Burns are if anything better than last week. It's a grouchy person indeed who does not laugh at their nonsense and clever impersonations; and the satirical little skit, "Honor Thy Children" and Demarest and Collette complete an excellent bill.

#### John McCormack at Shrine

John McCormack, the Irish tenor, who is without exception the most universally loved of the present day singers, will be heard in this city in two recitals at Shrine Auditorium Tuesday and Thursday evenings, November 14 and 16. These two recitals will be the only opportunities afforded Southern California of hearing this popular singer of the people.

McCormack has enjoyed a most spectacular career; who of the many who heard the slim, young Irish lad singing at the St. Louis Exposition in 1904 would have imagined that five years later they would be willing to pay fabulous prices to brokers in order to hear him in "La Tosca" at the Manhattan Opera House? And he is now in demand in every city and town to about three times the number of engagements that any one individual can fill.

#### Godowsky in Return Engagement

Leopold Godowsky, the gifted Polish pianist who enjoyed such an enormous success last week at Trinity Auditorium, will be heard in a special return recital next Thursday evening. Manager Behmer received so many requests for an evening performance of this great master, that Mr. Godowsky was prevailed upon to return from the north for the one engagement. The program will be an entirely different one.

#### Symphony Season Opening Heralded

With the promise of an unprecedented demand the Los Angeles Symphony's sale of season tickets to the general public will be opened Monday morning at 200 Blanchard Building. This week has been devoted to the sale of seats to the subscribers, and Manager F. W. Blanchard states that a most encouraging interest has been manifested. Not only have the former subscribers, with scarcely an exception, renewed their patronage, but many old-time members have purchased season tickets this year. Rehearsals have already been placed under way and the enlarged orchestra is busy each morning at Trinity auditorium. These rehearsals will be continued

throughout the season, concert dates being the only exceptions to the morning practice. The opening pair of concerts will be given November 17 and 18, these events having been preceded by a special concert program presented by the Symphony last evening in the open air theater at Pomona College, Claremont.

#### Entertaining Bill at Orpheum

Ralph Herz, the eminent and popular comedian, returns to the Orpheum for the week, beginning Monday matinee, in

a real play, "Where There's a Will," which lives up to its double meaning, in that it concerns a will and its bequests, and also the will that makes these bequests possible of obtaining. The sketch in itself is said to be a little dramatic gem. Searl Allen and Ed Howard are both well known here, and in "A Real Pal," their song and dialogue offering, they have succeeded in giving a real bit

(Continued on page thirteen)



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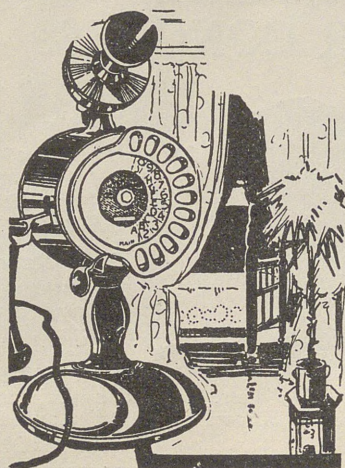
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# Books

TO ANY one who has been accustomed to browsing in the old musty and dusty book shops of, say dead of Lunnion there may be something lacking in the neatly new and elegant art and bookshop which has made its appearance "in our midst" in the last week or so, to which reference has been in the columns of The Graphic recently. Even without this atmosphere, there is a joy of rare old volumes not apparent at first glance. If, however, you should make yourself acquainted with the book man of the shop, who is a connoisseur and a real lover of books, he will reveal wondrously interesting and beautiful examples of the book binder's art and of writers whose names have grown dear to all bookworms.

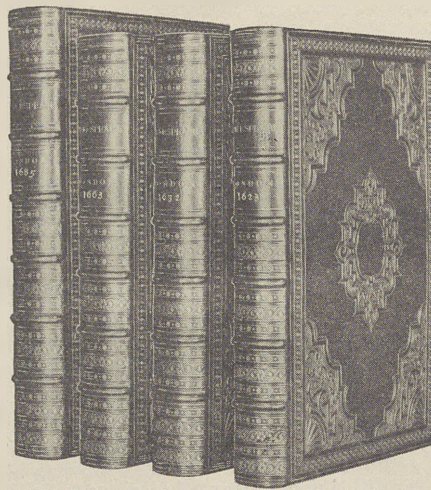
For example, there are four volumes of Shakespeare in stately and splendid binding of full crimson morocco extra, the backs and sides richly tooled in gold, each cover with ornate corner designs

seven plays never before printed in folio form." The addition of these seven plays to the Third Folio serves to indicate more fully the rarity of the Third Folio even in the years immediately following its publication.

Members of the California Club, which organization owns a reproduction of the Chatsworth copy, the original of which is in the possession of the Duke of Devonshire, probably will feel an especial interest in these valuable volumes, as well as all lovers of Shakespearean writings and of rare and beautiful books.

There are other extremely interesting books and manuscripts that are equally as attractive to the average booklover. Two lovely bindings of "Anne de Bretagne," one a reproduction of the original hand-illuminated edition, the other done on soft gray Chinese paper of rich quality; three quaint volumes of Douglas Jerrold's "Men of Character," which was picked up in an old book shop in

group of tiny books of uniform binding in natural leather, called Seymour's "New Readings of Old Authors," which are collections of Cruikshank drawings, entirely; a wondrous copy of De Quincey's "Confessions of an Opium-Eater," by Sangorski and Sutcliffe and bound in natural leather with mother of pearl inlay and with a delicate tracery in feather design of gold; an original manuscript of Elizabeth Barrett Brown-

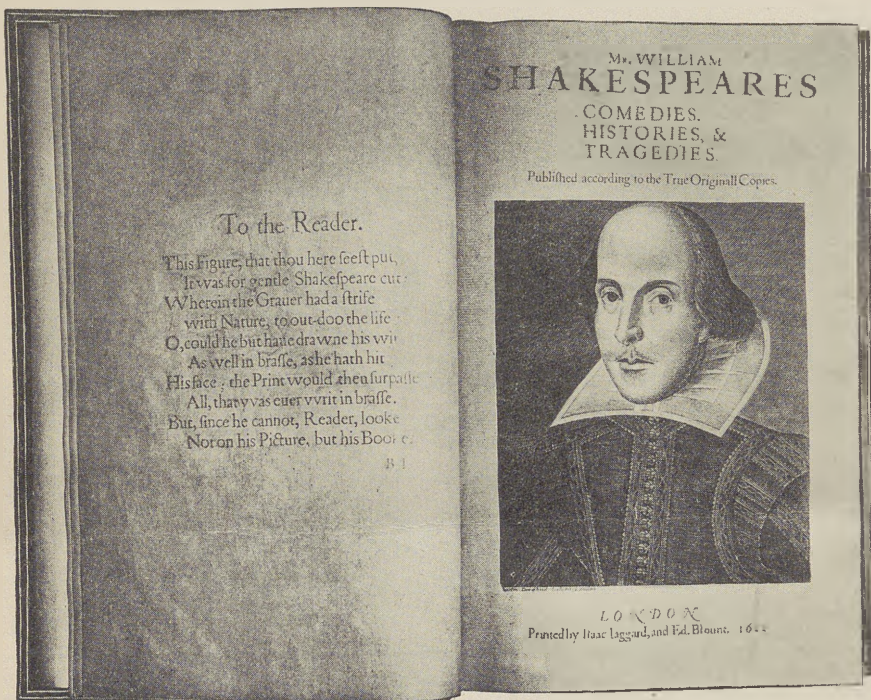


Rare Shakespearean Folios

ing's poem, "Little Mattie," in seven twelve-line stanzas, written on tissue thin note paper and with the emendations and notes to the printer in Mrs. Browning's own hand-writing; original manuscripts of R. L. C.'s draft of "Weir of Hermiston," which the master regards as one of his most fascinating possessions; a fine Charles Lamb manuscript and an original manuscript of Byron's "Sardanapalus," which are worthy of description, are only a few of the fascinating things to be seen and which will be discussed in another article.

## Notes From Bookland

"Night Court and Other Verse," a collection of poems by Ruth Comfort Mitchell Young filled with the spirit of communal sympathy and social purpose, is due from the press of The Century Company. The title-poem, "The Night Court," originally published in "The Century Magazine," has already achieved a popularity somewhat comparable with that of "The Man with the Hoe." It was written under the pressure of a sudden inspiration. The author had witnessed a session of the Women's Night Court in New York, and so filled was she with the impression of the scene that she began the poem on the back of an old envelope while going home in the subway, completing it in two or three subsequent subway trips. Once published, it was reprinted all over the country, and has now become known more widely through lectures and recitations. Mrs. Mitchell is at present in Los Angeles, visiting with her parents and friends.



First Folio 1623

and a center of heavy filigree work on a pointelle background, with elaborate borders of gold and blind tooling; gold filleted lines on inside borders and gilt edges, the work of Francis Bedford.

Shakespeare's Comedies, Histories and Tragedies, printed by Isaac Jaggard and Ed. Blount, 1623, is one of the few perfect copies known, according to Sidney Lee's "Census of Extant Copies of the First Folio," this being the Harrison copy. This is not a fac-simile but a genuine first folio, every page being in fine condition. One fly-leaf is inlaid, the title page being mounted with inlaid portrait, the preliminary leaves also and the first two leaves of "The Tempest" are inlaid and guarded. The volume is entirely unwashed and yet is remarkably fine, clear and crisp condition. The Second Folio is the rare Smithwick print, 1632, being a first issue.

About the Third Folio particular interest and value attaches because it is the first issue of the first edition of this folio printed for Philip Chetwinde in 1663, and is really the finest copy of the Folio extant, it is, as a matter of fact, the scarcest of all the four Folios, as almost all the other copies of this particular work are dated 1664, it is said that the great London fire occasioned its exceeding scarcity. Mr. Henry E. Huntington has several very valuable copies of the Third Folio, but none of these, it is said, is dated 1663. The Hoe copy was dated 1664 and the H. S. Buckley copy of this first issue, not nearly so fine, sold in 1907 at Sotheby's for \$7,750 and the portrait in it was imperfectly printed, according to authorities.

Publishers of the Fourth Folio appear to have considered the destruction of the Third Folio to have been so extensive as to permit them to treat it as a nonentity, and accordingly say upon their title-page "unto which is added

London; a funny original in the "parts" as published in those days, with the George Cruikshank illustrations, of a "Comic History of England;" Charles Dickens' "Nicholas Nickleby," also in "parts," that although it is printed in paper binding is extremely valuable; a

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PLAYS AND PLAYERS  
(Continued from Page 11)

of story to what is usually a merely disconnected series of events. Alexander MacFadyen, an eminent pianist, is a composer also, and his numbers will alternate with the best results of the eminent composers of other lands. In Britt Wood, the stage has a real humorist; as a juvenile jester he is an institution. Nederveld's baboon when it first appeared here was so human it was a sensation. There are more of them now, and they do motorcycling and other stunts that are superhuman. Mabel Sherman and Arthur Uttry appear in bits of musical comedy that will charm and entertain. The Morin sisters will do a few new dances for their second week, and the big Frederick V. Bowers song revue will be the other holdover act.

**"Sins of Her Parent" at Miller's**  
Gladys Brockwell, in "Sins of Her Parent," biggest story of Alaska since "The Spoilers," is to be shown for a week in the city at Miller's Theater starting Sunday. This is Miss Brockwell's first starring vehicle since joining Fox and she proves beyond question her eminent versatility in screen work. This new picture, which was directed by Frank Lloyd, possesses every element of success. It is filled with dramatic climaxes, and has plenty of comedy touches that emphasize the high spots of the play. Not only does the youthful star do marvellous work, but her supporting company which includes Herschel Meyall, William Clifford, George Webb, Carl Von Schiller and other local favorites, all handle their respective roles in brilliant fashion.

**Blanche Sweet in "Unprotected"**  
In a story of even greater tensiety than "The Storm," Blanche Sweet will dominate the screen at Woodley's this week in a similar offering, called "Unprotected." It is full of the thrills of murder,

unprotected innocence suffering for the misdeeds of others and a romantic love story threads the darker ones of crime and villainy. Miss Sweet as the orphan girl, Barbara King, has another specially good medium for her versatility and dramatic ability. She will be supported by Theodore Roberts, Ernest Joy, Tom Foreman, Walter Long, Mrs. Lewis McCord, Robert Gray and Jane Wolff.

**"Night at the World's Fair," Majestic**  
Sid Grauman has completed arrangements to have election returns read from the stage at his Majestic theater Tuesday night, which with "A Night at the World's Fair" will bring out a record-breaking crowd that evening. "A Night at the World's Fair," which begins its third week Sunday afternoon, gives real scenic reproductions of the Tower of Jewels and other beautiful creations and depicts scenes in San Francisco's famous Chinatown; shows the inside of a hop den and the denizens of the place, the famous San Francisco Barbary Coast, Thalia Dance Hall and other specially interesting features. It's a "ripping" good show that no one should miss.

**"The Dummy" for Second Week**  
"The Dummy" begins its second and last week at the Morosco Theatre with tomorrow's matinee. The Morosco Theatre has arranged for a full and complete set of election returns on the national, state and county elections, to be read from the stage between the acts Tuesday night.

This production at the Morosco is the first time that "The Dummy" has been seen in Los Angeles after its run of one year at the Hudson Theatre in New York. The cast is a notable one, and critics agree that it is in every way the equal of the original New York cast. Playing the title role of the play is Charles Barton, a most remarkable boy actor. Barton is only thirteen years old and he is in every respect the actual character of the play, a little messenger

boy who has a great desire to be a detective and who, through his native cleverness, solves one of the biggest kidnapping cases in the history of New York. Edmund Lowe appears in the role of the head of the detective bureau, while the cast includes Gertrude Maitland, Dorothy Clark, Charles Sellon, Joseph Eggenton, Douglas MacLean, William Garwood, Harry Schumm, and others.

**"Alias Jimmy Valentine" at Burbank**  
One of the banner weeks at the Burbank Theatre, will begin Monday night, when a magnificent revival of Paul Armstrong's famous success, "Alias Jimmy Valentine," will be staged. Tuesday's returns on the national, state and county elections, will be read from the stage between the acts furnishing with an accurate election information as rapidly as they appear on a bulletin board on the down town streets.

In the role of "Jimmy Valentine" will appear Joseph Galbraith, whose work in this character should be ideal. Edith Lyle, will appear as Rose Jane, the girl who believes in Jimmy Valentine. One of the most compelling characters in the play will be the role of Doyle, the detective, which will be presented by A. Burt Wesner. Frank Darian will be cast as a German inventor, and the other Burbank favorites will complete a list of many characterizations.

Demonstration of "Eurythmics" will be given by Marian Kappes and her pupils at the College of Liberal Arts, U. S. C., University Avenue, Saturday afternoon, November 11, at 3 o'clock. The object of this method is to create by help of rhythm a rapid and regular current of communication between brain and body; and what differentiates the Dalcroze system of physical exercises from other methods of muscular development is, that each of them is conceived in the form which can most quickly establish in the brain the image of the movement studied.

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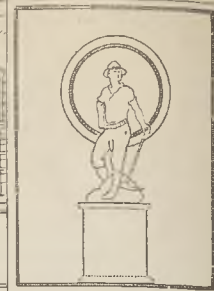
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## FINANCIAL AND INDUSTRIAL

### FOREWARNED, FOREARMED

**E**LBERT H. GARY, in an address at the semi-annual meeting of the American Iron & Steel Institute, emphasized the importance of an amendment of the present tariff laws in order to meet foreign competition after the war closes. He said in part:

"It is well known that the steel business in this country is better than ever before. Our concern is only for the future. Many believe there will be a continuance of large business for many months or years after the war closes; others think there will be a material recession. No one can certainly foretell. Obviously the wise man will husband his resources, keep within safe limits and avoid over-extension. It is better to be prudent and make less profits than to become reckless or extravagant at the risk of calamity.

"With large bank balances we are independent and secure; with large indebtedness to the banks which we could not readily pay, we would be in danger of bankruptcy, depending upon future business conditions. All this we know by the experience of the past. As we cannot read the future we should exercise caution and be prepared for unfavorable changes.

"Whenever the war shall close, the business of this country will be confronted with new conditions. The purchasing power of the whole world will have been greatly reduced. Foreign countries which are now buying our products, because compelled, will withdraw their patronage in a large measure. Other non-producing countries will find their financial resources and credits lessened. More than this, foreign producers, in great need, will strive more diligently than ever to supply the countries that are financially able to pay and at prices based upon cheap labor and low cost, as they have a perfect right to do.

"Our producers, including our wage earners, will find themselves in commercial antagonism with the most persistent and difficult competition ever experienced, unless this shall be prevented by laws that are reasonable and sufficient. Most of the foreign producing countries, and quite likely all of them, will be thoroughly protected by tariff provisions and we should be on a parity with them in this respect.

"I firmly believe, if the present unprotective tariff laws remain unchanged, we shall probably meet with competition from foreign sources after the war closes which will adversely, and perhaps disastrously, affect American industry and American labor. Conditions will be even worse than they were between October 1, 1913, and the beginning of the war. If the laws shall be amended and adequate protection to American producers and their workmen is afforded, we may expect satisfactory business conditions for some time to come."

### Timely Market Topics

New York bankers profess to see a new wave of enthusiasm for a Republican administration sweeping over the country. They admit that the Wilson swing was pronounced in the last few weeks, but say that there are signs on every hand that Hughes is gaining strength now and that he will continue to do so until the election. One banker of influence expressed the view that the election would be decided by the railroad security holders of the United States. Several weeks ago, he said, these had been unorganized, whereas now they were united in a fear that a Democratic administration would impair their investments.

The big factor in favor of Hughes, as the bankers see it, is his announced policy of investigating conditions before legislating for them. The act of signing the eight-hour law was likened by one banker to the act of a bank which makes a loan without inspecting the collateral behind it. A bank which would make a loan without investigation would soon wreck itself and its depositors. So another Wilson administration, to carry out the analogy, by pursuing the path of easiest resistance, would wreck the best interests of the country.

The campaign to enlist the aid of railway investors against dangerous legislation has become nation-wide. It is said that the investors in the American railroads far exceed the number of unionized employees working for these railroads. Common sense dictates, as many of the bankers argue, that any gain which Wilson may get from the labor vote will be overcome by the vote of security holders.

### Far Sighted Corporations

It is most gratifying to note the progressive way many corporations are increasing their business by helping their customers. Banks and railways in particular have seen the need of building up their territory. Several railroads maintain agricultural experiment stations and send out many farm advisers to aid the farmers. Progressive banks are becoming quite liberal with loans to farmers for constructive purposes. A bank in Arizona lately, during a slump in the alfalfa market, hired a ware house and advanced the farmers the market price of the hay for all that they could bring in. Needless to say it was a move that brought many permanent customers. The International Harvester Company and several other corporations are also carrying on extension work. We often receive bulletins from corporations on such subjects as "Home Canning Methods" and "How to Increase the Oat Crop." It is gratifying to discover that the old attitude of taking all and giving nothing is considered poor business.

### American Beet Sugar

American Beet Sugar company's production is running at the highest mark in the company's history. The prevailing high price on sugar places the company in an enviable position. Not more than one-sixth of the output has been sold, it is understood, and if high prices continue for the next three or four months earnings for the year should exceed 30 per cent on the common stock. Prospects of additional payments to common stockholders are considered good, but a report circulated recently that a disbursement will be made this month is not credited.

### Public Utility Investment

"Journal of Commerce" in a special public service number publishes interesting facts regarding the position of public utility securities. Seward Prosser, president of the Bankers' Trust Company, takes up this subject from a bankers' view and deals with the investment made in such concerns. This follows in part: "The investment in central electric light and power stations in 1912 was \$2,175,678,266 and in street and electric railways \$4,708,568,141, a total of nearly \$7,000,000,000. The present total of this form of investment is reliably estimated as at least \$7,500,000,000. The increase of the public utility business has been constant and rapid. In 1902 the investment in electric light and power plants was \$504,740,352. In 1907 this had increased to \$1,096,913,622, and

as the first figures given show the investment more than doubled between 1907 and 1912. Similarly the investment in street and electric railway properties in 1902 was \$2,308,282,099, and the figures for 1912 above given show a more than doubling of the investment in the ten years covered."

### Democratic Incompetency

Democratic incompetency, according to advices from Washington, extends even into the federal reserve act. By a mistake made while amending the act in the closing days of congress the hands of a number of member banks desiring to accept drafts or bills of exchange beyond 50 per cent of their capital and surplus have been tied. In the amendment as originally framed member banks were permitted to accept drafts or bills of exchange beyond 50 per cent of their capital and surplus even up to 100 per cent, provided they received the permission of the federal reserve board. In the confusion of adjournment, however, this qualifying phrase was dropped from the amendment, and thus many banks are still restrained by the 50 per cent capital and surplus limit until after congress reconvenes and the mistake can be rectified.

### Japan's War Investments

According to Japanese Government estimates, her subjects have made home investments amounting to \$200,855,000 since the outbreak of the war. Of this amount, \$58,565,000 was devoted to the establishment of new companies, \$106,595,000 for the increase of capital and the extension of manufactories, and \$35,515,000 was applied to the debentures and loans accounts. Eighty per cent of the total amount—\$150,740,000—was invested in such industries as spinning, chemical work, brick manufacturing, shipping and shipbuilding, and other lines boomed by the war. Railway and electric works commanded \$255,000, while money used for banking and insurance is put at \$23,350,000. There have been few new undertakings, but great extensions were made in existing enterprise. Industries on a small scale, undertaken by private individuals, have sprung up in various parts of the country. A feature of the new war trade is the number of dyestuffs factories which have been started.

### As To Pullman's Depreciation

In the last four years the Pullman Company has charged off to depreciation of cars and reserve for further depreciation the total sum of \$35,480,000. This is 40 per cent of the balance sheet figure of the value of cars owned. It represents an average annual charge for depreciation of more than 8 per cent. With railroads the depreciation rate on passenger cars has seldom been above 4 per cent, and runs between 2 and 3½ per cent. The depreciation charges may cover a multitude of things, and in the case of the Pullman Company, it is believed that they represent to a certain extent quite tangible assets.

### PACIFIC GAS & ELECTRIC STATEMENT

#### Month of September

	1916	1915	+Increase —Decrease
Gross Operating Revenue .....	\$1,563,320.12	\$1,521,894.10	+\$ 41,426.02
Gross Operating Revenue derived directly from Panama-Pacific International Exposition .....	98.10	36,795.09	— 36,696.99
Total Gross Operating Revenue .....	\$1,563,418.22	\$1,558,689.19	+\$ 4,729.03
Operating Expenses and Taxes....	\$ 745,034.57	\$ 672,320.15	+\$ 72,714.42
Maintenance & Res. for Deprec't'n	181,344.59	205,033.62	— 23,689.03
Res. for Casualties & Uncol. Accts.	19,000.00	19,000.00	.....
Total Expenses and Reserves .....	\$ 945,379.16	\$ 896,353.77	+\$ 49,025.39
Net Operating Revenue.....	\$ 618,039.06	\$ 662,335.42	— \$ 44,296.36
Non-Operating Revenue (Net)....	21,174.10	26,112.33	— 4,938.23
Total Net Income .....	\$ 639,213.16	\$ 688,447.75	— \$ 49,234.59
Bond Interest .....	321,841.01	329,600.85	— 7,759.84
Bond Dct. & Exp. (apportionm't)	14,431.66	13,713.27	+ 718.39
Surplus .....	\$ 302,940.49	\$ 345,133.63	— \$ 42,193.14

### AMORTIZED LOANS

**J**UST now we are hearing a great deal about amortized loans. The rural credit banks to be established will do business on no other plan, and the discussion of the method has been general. The plan is not new—it reaches back to the very beginning of the farm loan business, though used little compared with the loans on city property through building and loan associations. There has been heretofore little demand for such loans because in the early period of development the average farmer wanted to use his money and did not wish to spare any of his earnings to pay on the principal. As agriculture became more settled he was able to pay part of the principal and privileges so to do were given. Then as the custom became established the idea of paying a fixed amount each year grew with the result that the loan with amortization attachments became popular.

The modern amortized loan is for a period of twenty years usually and the problem of making it attractive to the farmer depends on his condition. Several companies are writing such loans and yet they say that there is really little demand for them. One agent said: "Our company writes loans of this sort with 5½ per cent interest, but I find that the average farmer is not desirous of tying up his loan for twenty years and he knows that he can pay off any amount any year on a regular loan and so reduce the interest. This makes him able to save on his income for other purposes and frequently he is willing to pay a higher rate for this purpose. With the many demands for capital for cattle feeding, improvements, etc., the use of the money is what he needs and did he pay off the mortgage he must borrow at a higher rate at the bank. The fact is that many farmers use the money secured on a mortgage for their capital, being thus able to get it at 6 per cent or less, whereas if they went to the bank they would have to pay 8 or more.

"It is possible to tie up a farm by making a long term loan that detracts from the selling qualities, for the new purchaser may not desire to carry such a loan." This experience has been that of many companies which have offered to their customers the advantage of a loan payable in regular installments. The amortized loan is suited however to the needs of the steady going farmer who is not much of a financier and simply wants to pay off a little of the principal every year. He looks ahead to getting his land clear in 20 years and is not worried over the other matters that enter into the handling of a farm's business. The better the farmer the less he desires the amortized loan.

The buyer of loans of this kind is of course, compelled to take a part of the principal each year and for the small investor this is a hardship. The amount is too small to reinvest and as a result he often loses all his principal before he gets to the end of the payments. He prefers to have all the principal in a lump sum at the end of the period and this is his opportunity to reinvest it all and so have enough to buy a mortgage or other security with all his capital. The result is that amortized loans must be carried mostly by large companies, which are able to bunch the whole of the payments and so get at the real value of the money invested.

The government can of course carry these loans, and if they prove popular it will be easy to handle the partial payments. But the average farmer, if he gets his money at a small rate of interest, is not worrying about amortized loans or meeting a part payment on the principal every year with a penalty of foreclosure if he does not do so. It is not always possible to meet this extra payment and hence he is favorable to the older form.—C. L. Harger, in the Financial World.

### Counting Our Savings

It is an acute observer who opines that in the last year and a half the people of the United States have been saving money at a greater rate than ever before, not only absolutely but relatively to their



income. As the income of the people of the United States in the last year and a half has been decidedly greater than ever before, this would imply a big boost in savings.

Savings go on in so many ways that nothing more than a rough approximation of their extent is ever possible. As to the single item of bank deposits, the last comprehensive statement is contained in the report of the comptroller of the currency for 1915. It shows that in June of that year savings deposits amounted to eight and three-quarter billion dollars against nine and a third billions of deposits subject to check. The latter, of course, mainly represent the country's working cash balance, to be checked upon to meet its day-to-day needs; while savings deposits and time certificates mainly represent money laid by for investment. The first item, it will be seen, is now nearly as large as the second.

Moreover, in the year covered by the comptroller's figures—which includes a considerable area of business depression—checking deposits decreased slightly, while savings deposits and time certificates increased by something like a billion dollars—an exact comparison being impossible, for the two statements are not made up in exactly the same way.

This country's savings-deposit account is much in excess of any other country's. So are its total savings, including the investments in bonds, mortgages, loans, stocks, lands, and so on. In short, measured by what we save we are decidedly the thriftest of persons. It is only when the measure is taken by what we might save that we appear spendthrift. And at that, much nonsense is written about the spendthrift side.

Individually, extravagance is not the rule. Collectively we are extravagant—in our government, our fire waste, our unscientific use of fuel, and so on—because our collective consciousness is defective.

#### From a Rural Viewpoint

Little relief in the rural credits law will be found by the hopelessly submerged, and the well-to-do will not need its assistance; but to many farmers who occupy a middle ground it is likely to prove a boon, provided the professional money-lenders do not hornswoggle all that is valuable in the law. It will take several months to get the machinery in running order, and time alone will test the practicability of the measure, though there can be no impeachment of the motives of those who framed it.

#### Southern Pacific 4s

Southern Pacific-San Francisco Terminal 4s have been below their real value for the last two years on account of the supply that has come from abroad. They were brought out in 1910 at 93. They are a first mortgage on 718 acres of ground in San Francisco and San Mateo county, covering the terminals including sidings, power plants, shops, etc., and on eleven miles of double track road known as the Bay Store line.

#### No Election Alarms

With election day near, investment dealers and bond houses have been on the qui vive, for signs of some trepidation on the part of investors, but it is the practically unanimous testimony of the large houses and individual bond brokers that there has been none thus far and only an academic interest on the part of investors as to the bond market's course in the event of the election going contrary to their expectations. There is no question but that it is the hope on the part of the majority, the great majority, of bond houses and their personnel that the Administration will be defeated.

A financial publication which devotes a great deal of space to featuring the cotton market went to the trouble of polling the vote of 20 leading houses in the New York financial district, and it is said that the result of the poll, among other things, will show that 65 per cent of those who acknowledged that they had voted for Wilson four years ago have turned against him this year. This vote is classed as strongly independent and such a loss to Wilson indicates a big swing away from him among the voters who acknowledge no allegiance to either party.

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John J. Fay, Jr.  
J. M. Hale  
Robert Hale  
W. J. Hole  
Reese Llewellyn  
M. J. Monnette  
Orra E. Monnette  
F. X. Pfaffinger  
W. B. Scott  
Geo. W. Walker  
A. J. Waters  
Wm. W. Woods

Citizens National  
\$18,843,628.86

Citizens Trust  
\$5,339,475.38

Combined Resources  
\$24,183,104.24

CITIZENS TRUST AND SAVINGS BANK  
Savings Commercial Trust  
Owned by the Stockholders of the  
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Leo S. Chandler,  
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Roy D. Davis,  
Asst. Cashier.  
J. R. Rutherford,  
Asst. Cashier.  
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"I'm saving five dollars a month more than I ever saved before because I carry one of your pocket dime banks," said one of our depositors recently.

Get a Security pocket bank and the save-a-dime-a-day habit. It's a winning combination.

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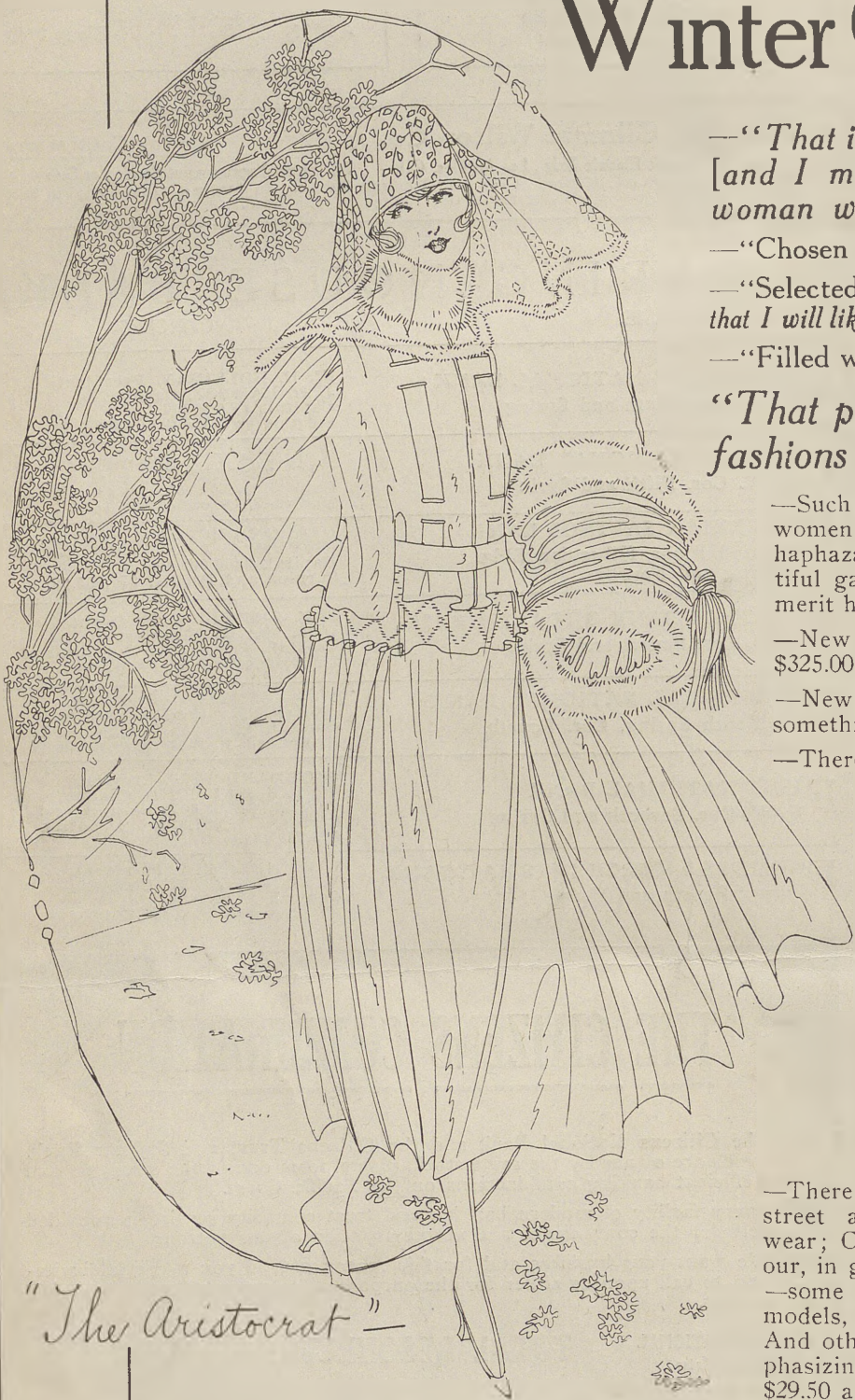
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Oldest and Largest Savings Bank in the Southwest

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SECURITY BUILDING  
Fifth and Spring

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First and Spring



# Winter Suits! Winter Dresses! Winter Coats! "For Me"



—"That is what makes them of such interest to me—  
[and I mustn't misunderstand, for I am the very  
woman who is reading this announcement now]—"

—"Chosen especially to please ME"

—"Selected with sincerity and extreme care to be the Styles  
that I will like—and New! New! New!—"

—"Filled with"

*"That personal appeal which makes Bullock  
fashions so magnetically different."*

—Such are the new Coats—new Frocks—new Suits that  
women are to see—and know—and love—at Bullock's. Not a  
haphazard collection, chiefly notable for numbers; but a beau-  
tiful gathering of Fashion's very latest ideas—here, because  
merit has brought them here—

—New Suits from \$25.00 to \$250.00; New Dresses, \$19.50 to  
\$325.00; New Coats, \$15.00 to \$500.00—

—New modes of character and individuality, rich in "that  
something" indescribable which distinguishes distinction.

—There are charming Serge Frocks at \$19.50 (admirable  
straight lined tailored models in navy and black.)

—There are Debutante Frocks for Dancing Wear  
at \$35.00, in the very newest Fashion silhouette—  
quaint bodice ideas, sleeveless or with puffed sleeves  
and bouffant, fluffy skirts—Frocks of Tulle over  
silver cloth or combined with silver lace; Frocks of  
Taffeta, or Charmeuse—with Tulle and silver or  
gold. Various shades—various styles—so various,  
description would tend to confuse.

—New Afternoon Frocks at \$49.50 and \$55.00—  
Types that are individual in delightful Autumn  
tones. Dresses of Fur and Georgette; of Charmeuse,  
Georgette and Chiffon Velvet; of Crepe Meteor com-  
bined with Paisley.—Dresses in which loveliness  
and simplicity are dominant.

—There are Coats at \$19.50 for  
street and traveling or motor  
wear; Coats of Kersey and Vel-  
our, in green, brown, navy, black  
—some plush trimmed—flare  
models, semi-fitted belted styles.  
And other Coats to \$500.00—em-  
phasizing particularly those at  
\$29.50 and \$55.00.

—There are Suits—so many of them—so attractive at \$25.00—at \$39.50—at  
\$49.50—at other prices—it seems mechanical to say more than that the  
favored materials are here—the favored shades—the favored styles, but  
"different," out of the crowded road—strolling along new paths of creative  
effort—they invite you to see them—

—There are Skirts and Blouses up to those, one almost calls wonderful, of  
will o' the wisp—in elusive shades of Peacock, Opal, Rose—at \$17.50. Other  
plaid and stripe Blouses, delightful surprises at \$5.00. Others at \$6.75 to  
\$10.75.

—There are Silk Petticoats at \$3.95—and Silk Petticoats at \$5.00; the former,  
in nearly all good shades, including pastel effects—even tub silk skirts in  
white. The latter, in Persian, changeable, and plain tops—with plaid flounces—

—And other Petticoats—\$6.00 to \$20.00—including many bouffant styles.

—There are Sweaters and Undermuslins and "Under-Silks" that are  
Fairy-like in their beauty—and Ivy Corsets—chosen by Fashion for  
their style.

—There are reasons after reasons—(more of them that will never be  
printed than that will)—why every woman who is interested in Fashion  
and within reach of Bullock's should come to Bullock's.—3rd Floor.



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Los Angeles